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NEW YORK

THEATER

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ART

PHOTOGRAPHY

MUSIC

DANCE

FALL PREVIEW

BOOKS

ARCHITECTURE

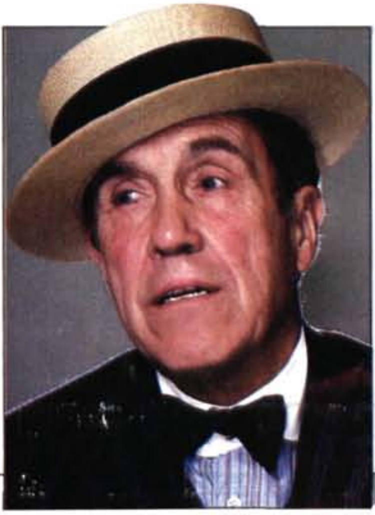
NIGHTLIFE

SPORTS

FASHION

SHOPPING

RESTAURANTS



JASON ROBARDS IN
THE ICEMAN COMETH

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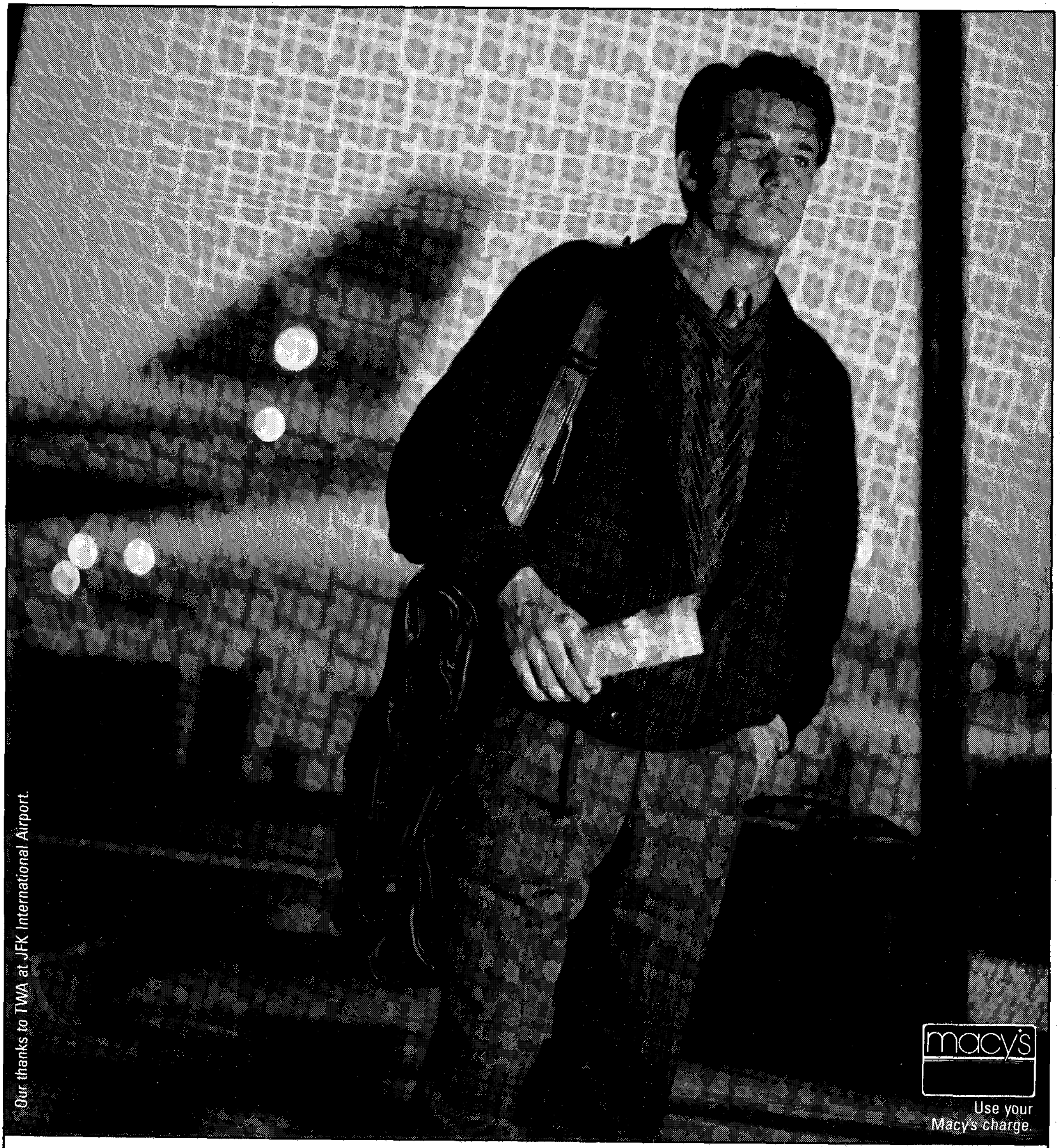

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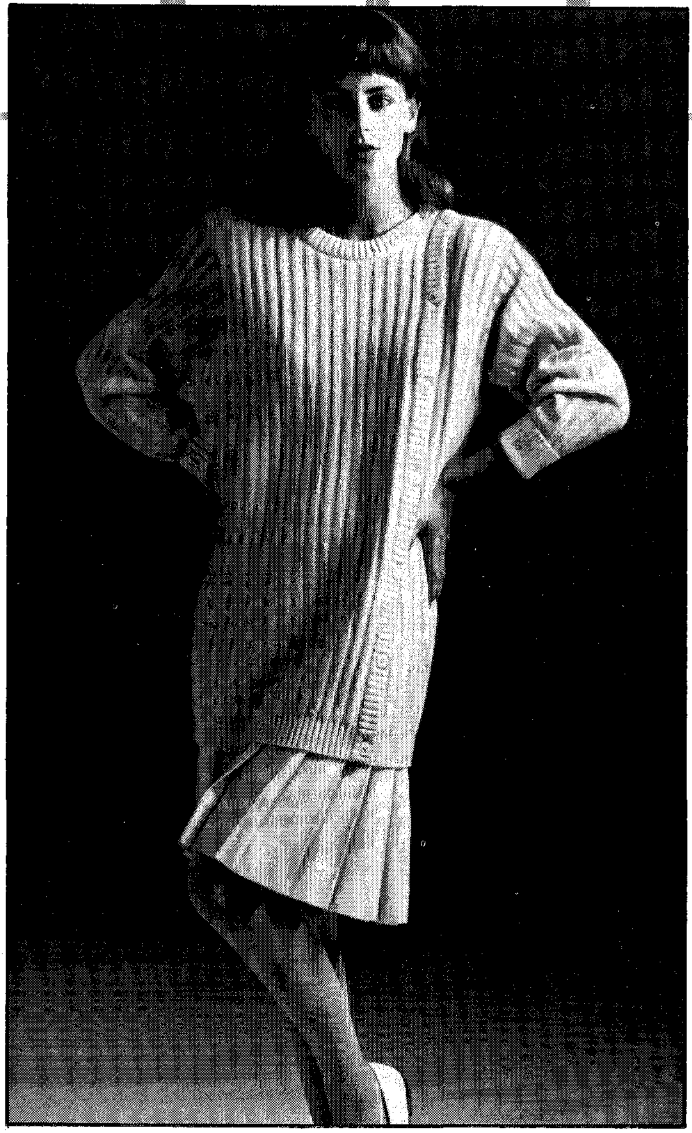

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CONTENTS

66

116

126

128

38 THEATER
By John Simon

Jason Robards and José Quintero have reunited for *The Iceman Cometh.* Andrew Lloyd Webber dissects the musical; Lily Tomlin searches for intelligent life.

42 MOVIES
By David Denby

Sydney Pollack brings Isak Dinesen's Africa to the screen. Jessica Lange plays Patsy Cline, and Sam Shepard stars in his own *Fool for Love.*

46 TELEVISION
By John Leonard

Steven Spielberg and friends will be spinning *Amazing Stories* on NBC. With *Hometown, The Big Chill* comes to the small screen; so does Gladys Knight.

50 ART
By Kay Larson

The accelerating power of Jennifer Bartlett will be on display in Brooklyn. Also, Toulouse-Lautrec at MOMA, and "India!" at the Metropolitan Museum.

60 PHOTOGRAPHY
By Vicki Goldberg

Richard Avedon has moved on to new territory. André Kertész's images at the Met, and more than 100 black-and-white photographs in Brooklyn.

66 MUSIC
By Peter G. Davis

Kathleen Battle is no longer a promising young soprano—she's a major vocal personality. Aaron Copland is 85; Carnegie Hall is 95.

80 DANCE
By Tobi Tobias

Trisha Brown's choreography is as maverick as ever. Béjart brings a whodunit to City Center, and Pina Bausch will be in Brooklyn.

86 BOOKS
By Rhoda Koenig

Inside Warner Bros. *60 Minutes,* and Texas. Also, Peter Ueberroth's Olympics, Saul Bellow's Depression, and Gore Vidal's Venice.

114 ARCHITECTURE
By Carter Wiseman

After almost seven years, the Convention Center is approaching its official opening. And the I. M. Pei & Partners building is a triumph for public architecture.

116 NIGHTLIFE
By Rhoda Koenig

In 1977, Julie Wilson left New York nightclubs, sugar daddies, and good-time girls for Nebraska; now she's back at the Algonquin. David Johansen goes incognito, and Sting does some experimenting.

126 SPORTS
By Joe Klein

Season-ticket sales and hopes are up, because on October 26, Patrick Ewing, the Knicks' new center, will make his debut. And for the first time since the early seventies, basketball could be an event in New York.

128 FASHION
By Wendy Goodman

Four young designers who take their inspiration from sources as diverse as Brooklyn, Art Nouveau, and Oscar de la Renta.

136 SHOPPING
By Nancy McKeon

Barneys, the store founded in 1923 by Barney Pressman, will almost double in size when its women's store opens, but it will remain strictly a family affair.

144 RESTAURANTS
By Barbara Costikyan

The cuisine of Imperial Russia on the Upper East Side, a Parisian legend on Madison Avenue, and outposts of *la dolce vita* all over town. Also, new yuppie feeding stations, and deli 24-hours a day.

Ellen Hopkins coordinated the material for this special issue and edited articles and listings along with Rhoda Koenig and Carter Wiseman.

Letters 6
Intelligencer, ***by Jeanie Kasindorf*** 13
The Bottom Line, ***by Dan Dorfman*** 16
On Madison Avenue, ***by Bernice Kanner*** 22
Fast Track 30
Ruth Recommends, ***by Ruth Gilbert*** 34
Sales & Bargains, ***by Leonore Fleischer*** 153
Cue **Listings** 155
New York **Classified** 202
Strictly Personals 207
Town & Country Properties 212
London ***Times*** **Crossword** 214
Cue **Crossword,** ***by Maura B. Jacobson*** 214

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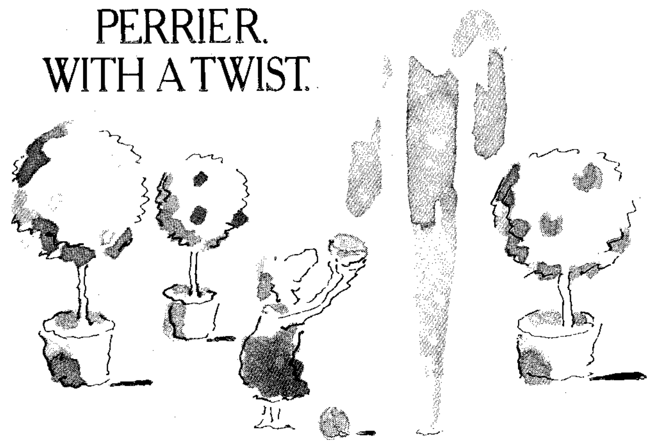

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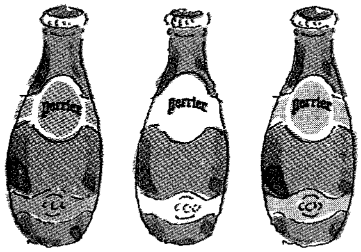

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LETTERS

Cops and Robbers

EVEN IF THERE WERE NOTHING ELSE TO read in the August 26 issue of *New York,* Nicholas Pileggi's "The Cop Who Came In From the Heat" would have made it more than worth the cover price. But what a sad story it is. Is there indeed no room among New York's finest for a truly fine, dedicated, no-nonsense cop like Richard "Bo" Dietl, who knows and loves his job: to protect the law-abiding and to arrest the lawbreakers? Unfortunately, when New York City's Police Department loses such an officer, the honest citizens of New York are the real losers. The fact that the department not only couldn't keep one of its best and brightest on the force but wouldn't even make an effort to keep him only goes to show, yet again, what an inept, self-serving bureaucracy our law-enforcement system has become.

I have a suggestion for the TV networks: Instead of exploiting sleazy stories like that of the "Mayflower Madam" (who soon may be the subject of a CBS movie), why not give us movies about unsung heroes like Bo Dietl? He is the kind of person who ought to get media attention.

Cathy Young
Neptune City, N.J.

WHEN THE POLICE DEPARTMENT'S PURPOSE—to protect citizens and public property through law enforcement and the apprehension of lawbreakers—becomes secondary to the office politics played by its membership, it is time for the public to take a long hard look at just what its tax dollars are paying for, and what they are actually buying. It is time for the public to start screaming, "Injustice!"

Lee Stough
Manhattan

NICHOLAS PILEGGI STATES THAT THE average policeman makes 120 arrests in a fifteen-year period. That breaks down to eight arrests a year. It seems quite astonishing, considering that I get at least eight parking tickets a month on my commercial vehicle. Of course, half the time I am parked legally, but try to convince the Parking Violations Bureau of that. Then there are all those police who catch the *horrible* fare beaters at the subway turnstiles. Of course, I didn't see any police officers around when I saw two

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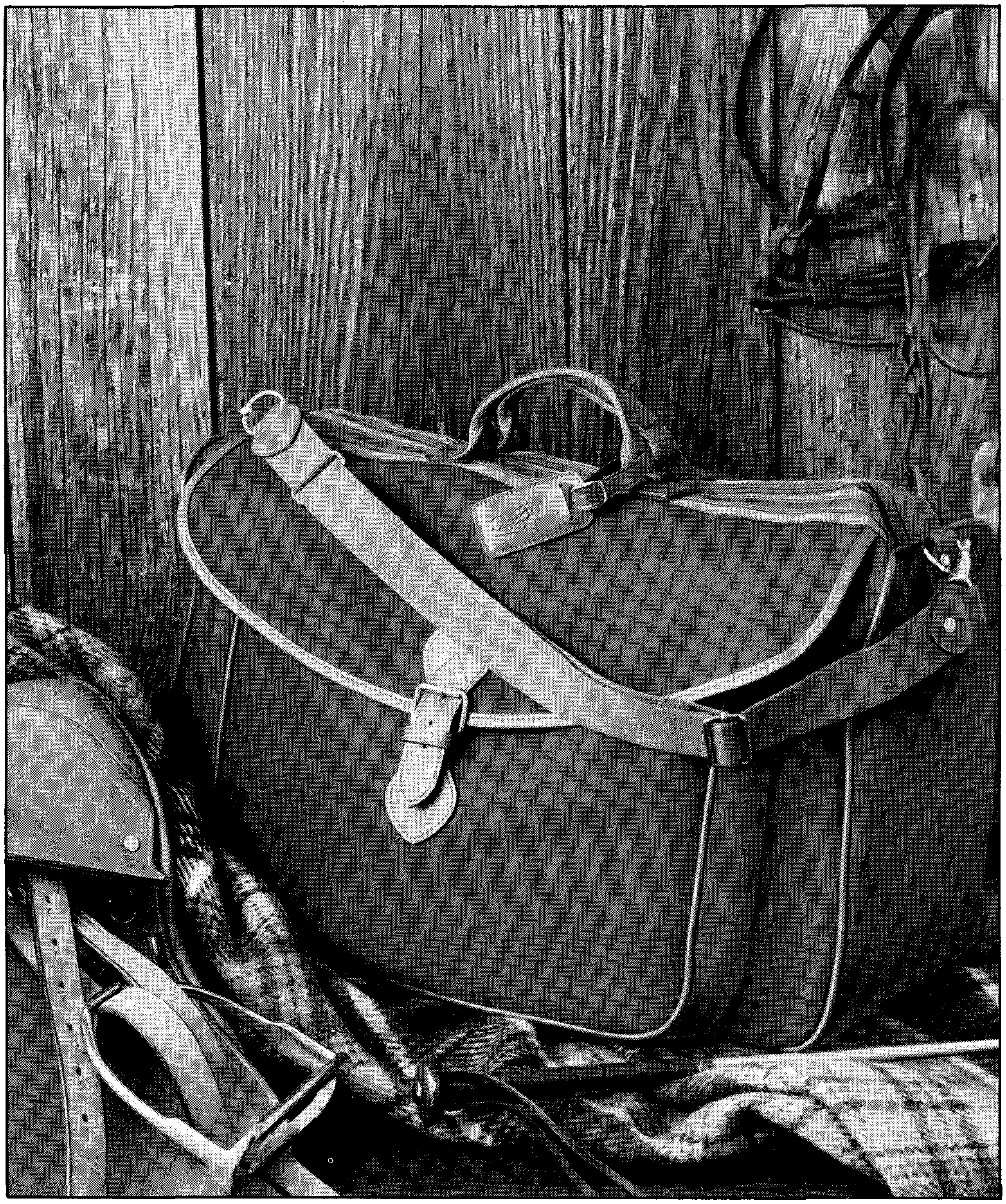

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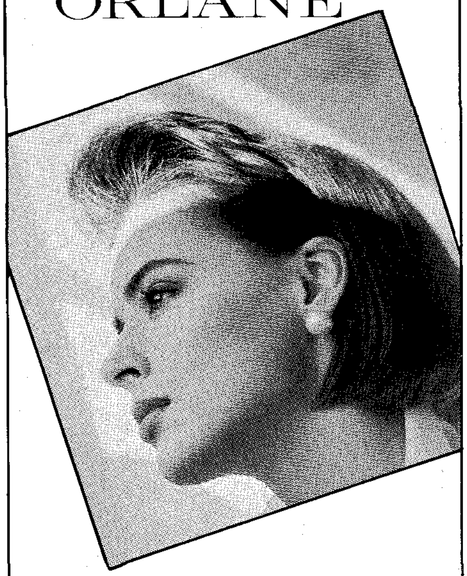

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punks yank the diamond ring off a woman's finger in front of Bloomingdale's. Perhaps I should have gone down to the subway entrance to fetch one.

J. Hickok
Manhattan

Fighting Back

I'M NOT ONE TO WRITE LETTERS TO MAGAzines, but after reading Patricia Morrisroe's article about Victor Bender's struggle with AIDS ["AIDS: One Man's Story," August 19], I was so touched, so deeply moved, that I decided to get out of bed with my simple flu bug and write. Victor Bender is an amazing person in his determination to give and to reach out to others dealing with many of the same problems he has. His strength, his dignity, and his hope will serve to comfort many a desperate soul, and he certainly opened my eyes to an issue I never wanted to think about before. Thank you, Victor Bender and Patricia Morrisroe, for making a difference.

Tina Shafer
Manhattan

I THOUGHT I HAD CRIED AND CARED ALL I could in the AIDS crisis, but Victor Bender's gentle courage, his confidence in living for tomorrow, and his selfless love touched the deepest chords of my humanity. Heartfelt thanks to Patricia Morrisroe for a beautiful job of journalism. Praise and love to Victor for going beyond gay pride to human dignity. Tears of pride, pain, love, and joy welled up as I read how he prepared for his roommate's doubtful homecoming from the hospital. But I also felt the moments when the Circle Line captain tooted his horn in salute to Victor, when GMHC's Bob Cecchi gave him the hug of his life, and when Victor's sister refused to wear rubber gloves when visiting him. Your story showed we are all in this together—and how we live with it is as crucial as how others die of it.

David Reed
Los Angeles, Calif.

FAR TOO MANY PEOPLE HAVE CALLED AIDS a "gay plague," as if the disease were some divine retribution for what some consider to be an immoral lifestyle. What a criminal view! Viruses are amoral; they simply choose the host that most suits them at a particular time. That the AIDS virus is not confined to gay men is now abundantly clear. What a pity more effort wasn't put into finding a cause and cure for this dreadful disease early on. Perhaps good people like Victor Bender might have been spared suffering. If Victor Bender's story helps to increase awareness and put more public pressure on legislators, then his struggle hasn't been in vain.

Bette-Jean Darst
Fullerton, Calif.

PATRICIA MORRISROE'S "AIDS: ONE Man's Story" was excellent—it really put the reader on the scene. I will use it as a model for my magazine-writing class at Johns Hopkins as I used her sensitive portrayal of Fannie ["Portrait of a Lady," October 3, 1983], the poignant story of an elderly lady. Thank you for your examples of fine writing.

Lynne Agress
Towson, Md.

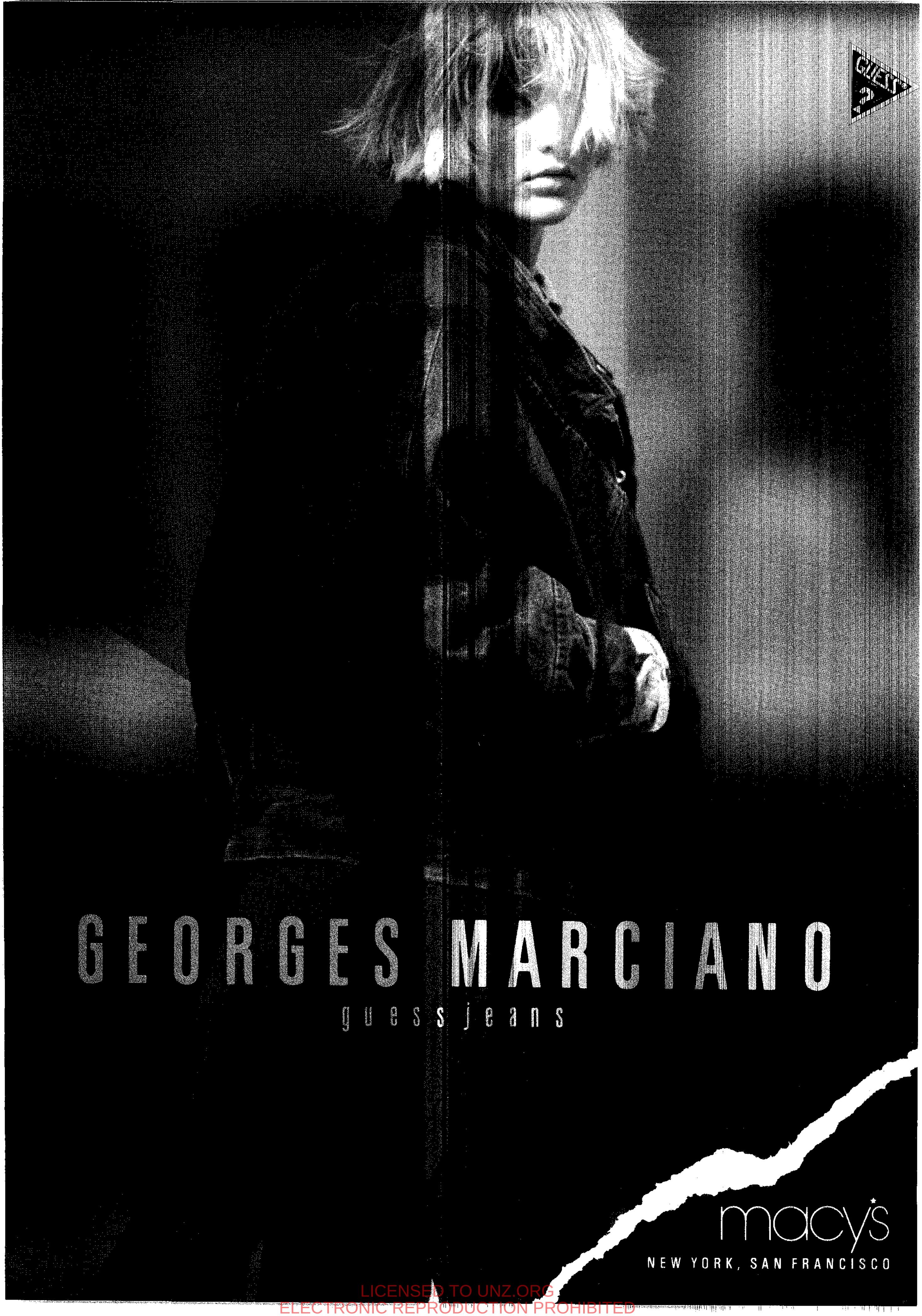
And Justice for All

AS AN ATTORNEY WITH MORE THAN twenty years of trial experience and as a former associate of Ivan Fisher's, we must take exception to John Simon's statement that had Jack Abbott been able to afford "an Alan Dershowitz or a Thomas Puccio—or, better yet, both—he could surely have bought himself a happier fate" ["Theater: Not So Fine an Art," August 26]. Simon's remark is offensive on two levels—first, because it implies that one's fate can be "bought," and second, because it infers that Abbott's legal representation was less than first-rate. As any experienced practitioner can tell you, the outcome in the Abbott case was far better than could have been expected. Ivan Fisher represented Jack Abbott in the Richard Adan murder trial—and he did an excellent job. While we have nothing but the highest regard for the abilities of Dershowitz and Puccio, the slur, whether deliberate or unintentional, on Ivan Fisher's handling of the case was unjustified and cannot be permitted to go uncorrected.

Marvin Salenger
Dorothy Zeman
Bobowick & Salenger
Manhattan

Another Chance

MICHAEL KRAMER'S ARTICLE ON IN VITRO fertilization ["Last-Chance Babies," August 12] was exciting reading for all infertile couples. However, I'm very much disturbed by his conclusion that only Drs. Howard and Georgeanna Jones's group at Norfolk, Virginia, offers a realistic chance of pregnancy by this method. I was one of the 10,000 patients on their waiting list when I found out about a facility closer to my home. I called the Westchester In Vitro Fertility Group at the Women's Medical Pavilion in Dobbs Ferry, New York, which is an ambulatory freestanding facility. I was accepted into its program without delay. I was also happy that the overall cost of the procedure was about half what it would have been at Norfolk. In a warm, supportive, and very professional environment, under the direction of Dr. Andrew Silverman, I started a treatment cycle. I conceived during the first attempt, without being hospitalized. Right now, I am in my fourth month, and I am expecting my baby in February. I believe this informa-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tion is invaluable to infertile couples in the New York area. I cannot evaluate the Women's Medical Pavilion's success rate, but Silverman helped me to fulfill my desire to have my own baby.

Martha Qualben
Brooklyn

The Shapiro *Dynasty*

ESTHER SHAPIRO, WHOM JOE KLEIN called the real star of *Dynasty,* "the most popular television show in the world," failed to mention that that was true for only one year of the show's existence. Immediately after gaining the number-one spot for the 1985 regular season, *Dynasty* was dusted off by *Dallas* in the final postseason episode. Moreover, during reruns, *The Cosby Show* came in first almost every week, and *Dynasty* came in forty-ninth and fiftieth. *Dallas* preceded *Dynasty* by two or three years, yet the Shapiros came up with the very same business that the Ewings were engaged in: oil. The Ewings of *Dallas* all live in a large house; so do the Carringtons. Why is so much on *Dynasty* copied from *Dallas*? Blake Carrington was recently in an airplane crash, which he survived; J.R. and Bobby Ewing survived a plane crash some years ago. Little John Ross was kidnapped, and now I hear that *Dynasty's* producers are planning to have Krystle's baby kidnapped. Does Esther Shapiro mean to tell us that all this is coincidental? Or is it coincidental that the original story editor of *Dallas,* Camille Marchetta, last season was a writer and producer on *Dynasty?*

Annabelle Farmelant
Manhattan

More Joys of Yiddish

SHELDON BLACKMAN'S LETTER TO THE Editor ["Letters," September 2] in response to William Grimes's "Instant Acquisitions" ["Fast Track," August 5] is incorrect. When Grimes translated *toiten bankes* as "useless thing," he was correct. Blackman is also right when he describes *bankes* as suction cups used to draw blood to the surface of the skin. However, the procedure was to fill the cups with alcohol and light the liquid with a match—thus creating suction. *Toiten bankes* merely means that the suction has escaped from the *bankes,* and therefore they are useless, or dead.

Miriam Efron
Queens

REGARDING SHELDON BLACKMAN'S LETter, *toiten bankes* means "dead leeches." Hence, *"Es vet helfen vi a toiten bankes"* means "It will help as much as a dead leech." Or not at all. Yiddish, like other languages, is a more alive, humorous, and precise tool than either Grimes or Blackman gives it credit for.

Anita Hecker
Manhattan

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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

MARIO IN LINCOLNLAND...RATHER IN SLOW MOTION...TENANT BACKERS IN LIMBO

HIGH-TECH WHIZ EYES 'LIPSTICK' BUILDING

The talk of the architecture world is that Richard Meier, one of the preeminent advocates of spare, white, geometric design, may be moving into Philip Johnson's "lipstick" building, called 53rd at Third. With its gray-glass-and-red-granite façade and vaguely Egyptian columns, the building would seem to represent the exact opposite of everything Meier stands for.

Meier says the reason he is looking at the building is that "my office is now at 57th and Lexington and I'm used to being in the area." And would he really be willing to have his headquarters in such a structure?

"Obviously I would because I'm looking at it," he says. "Until I make up my mind about where I'm moving I'm not going to make any comment."

……

NOW, THE GREAT ENUNCIATOR

Can a New Deal liberal succeed in wrapping himself in the mantle of Lincoln in Springfield, Illinois, the heartland of American Republicanism? That's what Governor Cuomo will find out on Lincoln's Birthday, February 12, 1986, when he will get the chance to become the Great Enunciator by delivering the keynote address at the annual meeting of the largely Republican Abraham Lincoln Association. Cuomo accepted the invitation to the event last week. The only other national Democrats to appear before the group in its 76-year history have been Adlai E. Stevenson and William Jennings Bryan, both from Illinois.

The invitation grew out of a one-day Emancipation Proclamation symposium held early this year at the state library in Albany. There, the governor met Rhode Island attorney Frank Williams, the program chairman of the Abraham Lincoln Association. "I'm a Republican, but I do very much admire the man's mind," Williams says. "So I extended the invitation." And did he realize that in the process he was giving the governor what one Cuomo loyalist calls "a great national press opportunity"? "Don't say that," quips Williams, "or they'll run me out of Springfield."

……

NO ROOM AT THE INN FOR LANDLORD FOES

What happens when you've spent 27 years taking New York landlords to court on behalf of tenants and you suddenly find yourself looking for new offices? Those landlords all hang up on you.

That's the plight of the Metropolitan Council on Housing, a tenant-rights organization, which is being forced out of its headquarters, at 137 Fifth Avenue, because the landlord, Dezer Properties, raised the rent from $1,700 to $4,500 a month.

"When I call landlords—even real-estate brokers—they slam down the phone as soon as I mention the organization," says Susan Radosh, co-chair of the council. "About a dozen landlords have turned us down. Two agreed to show us locations—and when I went to look at them, they turned out to be basements."

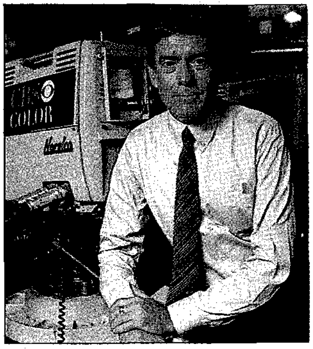
CBS'S RATHER STUDIO HASSLE

While financially strapped CBS is offering early retirement to 2,000 employees in an attempt to save an estimated $7 million a year, the news division finds itself bogged down in plans to move Dan Rather to an elaborate new set that, according to an official of another network, may end up costing CBS $8 million. CBS has been working for three years on the high-tech studio-and-newsroom-office complex that has been plagued by construction delays; no network official will describe it in detail.

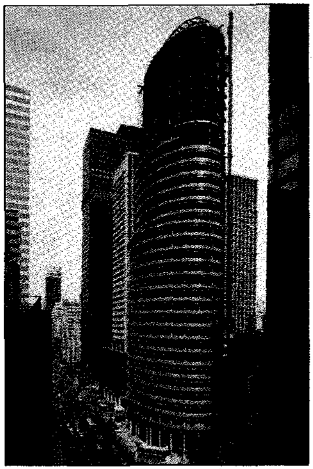
The studio was conceived under CBS News president Bill Leonard as a place to house the CBS morning, evening, and weekend newscasts. When Van Gordon Sauter came in as CBS News president in 1982, he redrew the plans. The result is a ballroom-size chamber with an anchor desk that sits twelve to eighteen inches off the floor and, with the push of a button, rotates like a large lazy Susan. Around the perimeter of the first and second floors of the studio are offices for the newsroom staff. Off to one corner is a lift that allows a camera to rise up to the ceiling of the studio and take a wide shot of everyone in the room.

The problem with this ambitious project is that it is not big enough for the shows it was originally planned to house. And one *CBS Evening News* staff member, who insists on anonymity, doubts the network will change the look of the show by using its two most dramatic pieces of technology: the turntable and the camera lift.

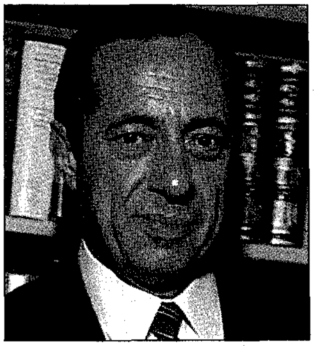
Indeed, there is talk



RATHER



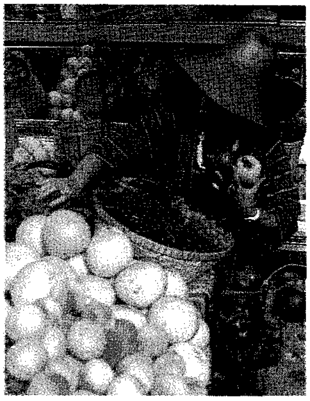
THE "LIPSTICK" BUILDING



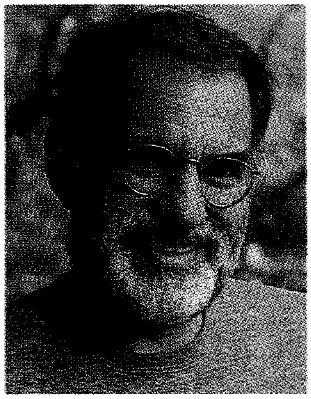
CUOMO

Photographs: top, Brent Petersen/Outline; center, Dan Cornish/ESTO; bottom, Ricki Rosen/Sipa/Special Features.

TRUMP THE PRESERVATIONIST...FOODIE'S SITCOM...JOHNNY APPLE HEADS HOME



SHERATON



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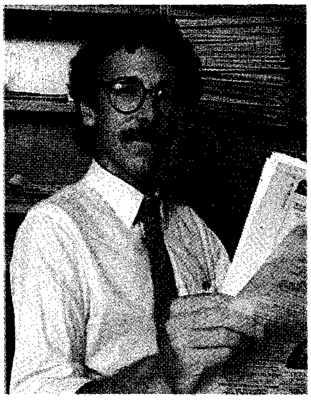

FRIEDMAN

around CBS that Dan Rather and the *Evening News* staff aren't happy with the studio. That may well be one reason that final changes are still being made on it and that no one at the network can say when Rather will move in.

At the end of the week, the trouble at CBS seemed to be catching. NBC, which had been saying since June it would move Tom Brokaw to a new set in mid-September, announced that there would be a delay. So Brokaw is moving to a temporary set, and NBC says he will have his new set in January 1986.

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TRUMP'S GRAND CENTRAL PLOY

Has Donald Trump come up with another trump card? Penn Central is threatening to build over Grand Central Terminal if the City Planning Commission doesn't allow it to transfer development rights to a 72-story Madison Avenue tower three blocks away ("Intelligencer," August 5). But Donald Trump says Penn Central can't do so without his permission. Why? Because Trump has a lease on 30,000 square feet of the second floor of Grand Central on the 42nd Street side. And Trump says Penn Central would need access to that space in order to build a 42nd Street tower.

Trump got the lease, which has 22 years to run, as part of the deal that allowed him to build the Grand Hyatt Hotel. "Nobody can build over Grand Central Terminal for as long as I have the lease," says Trump. And wouldn't the real-estate mogul be willing to sell it for the right price? "No," Trump says. "I'm on the city's side. I don't want a tower over Grand Central." Penn Central vice-president Fred Rovet refuses to comment.

MIMI SHERATON'S PILOT LIGHT

Time magazine's Mimi Sheraton has persuaded CBS to help her develop a pilot script for a sitcom about a New York food critic and her family. Sheraton will serve as creative consultant, *Mayor* author Warren Leight as writer, and independent producer Tom Baer as executive producer.

"I had thought of doing a novel or a film about a food critic," Sheraton says. "It took Tom to point out that my life was a situation comedy, and after I got over that, it was fine."

Sheraton got the green light for a pilot script after one meeting with Josh Kane, CBS's East Coast vice-president for programs. Though Sheraton is interested in the food-critic angle, CBS, hoping to imitate the success of sitcoms like *The Cosby Show* and *Family Ties*, is most interested in the family angle. Sheraton's working title is *Eat, Drink and Be Merry;* CBS's is *Home Cooking.*

Sheraton has about a one in 25 chance of getting her sitcom on the air. Last year, CBS ordered about 150 pilot scripts. Of those, 25 went to pilot. And of those, only six are on this year's schedule.

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CARDIAC ARREST FOR KRAMER'S PLAY

Because of a tiff with British thespians, Larry Kramer's *The Normal Heart* won't be opening in London this September. The play was abruptly canceled after directors of the Bush Theatre and Kramer butted heads. "They were dictatorial," charges Kramer, whose battles over staging *The Normal Heart* in New York are legend. "They were making changes behind my back." The Bush will be staging *Kiss of the Spider Woman* instead. All Nicky Pallot, a Bush director, would say is: "After five days together, we couldn't get a working relationship." The play is now being considered by two other theaters.

MEDIA NOTES: BRAVE WORDS AT THE *VOICE*

"Don't get excited," says a friend of new *Village Voice* editor Robert Friedman. "He's incredibly competent, very smart, very sweet, but there ain't gonna be no fights. Jack Newfield will continue to run everything."

Friedman, who got a call from *Voice* publisher David Schneiderman on a Wednesday, was interviewed on a Thursday, and said yes on a Friday, says *that* ain't so. "I've known Jack a long time, and I think it's unfair to say Jack runs the *Voice*," avers Friedman, who met with Leonard Stern, the *Voice*'s new owner, only after accepting the job. "I think it's true Jack plays a strong role in political coverage, and I welcome his playing that same role. But I think there's room for strong editing at the *Voice*. I'm sure there's going to be some resistance, but I know a lot of the people there, and I think quite frankly they'll welcome a strong editorial hand." . . . R. W. (Johnny) Apple Jr. is coming home again. After nine years as the New York *Times* bureau chief in London, Apple has been reassigned to Washington, where he will become the paper's chief Washington correspondent. He will replace Hedrick Smith, who is taking a leave of absence to write a book. Apple admits to having "mixed feelings" about leaving London. "This is the longest I've lived in any one place," says Apple, "since I was in grade school."

Photographs: top, Armen Kachaturian; center, Alon Reininger/Contact Press Images; bottom, Charlyn Zlotnick.

The Bottom Line/Dan Dorfman

BROKER TO BIGWIGS: THE RUN IS OVER

Money Managers Cautioned

BUY—BUT DO IT SELECTIVELY, BECAUSE the big run in the stock market is pretty much over.

That's the sobering message that will be conveyed to about 800 leading money managers who have gathered in San Francisco for the fifteenth annual conference of Montgomery Securities, a leading West Coast brokerage firm. This money-management conference, traditionally one of the year's most important investment meetings, has its four-day run this week. Besides drawing the Who's Who of the American investment scene, the Montgomery conference has attracted one of its largest international contingents ever this year, with managers coming from Hong Kong, Singapore, Kuwait, Australia, London, and New Zealand, among other places.

MONTGOMERY'S BEST BETS

Stock	Recent Price	Estimated Per-Share Earnings Current Fiscal Year	Estimated Per-Share Earnings Next Fiscal Year
America West Airlines	11	$1.20	$2.00
Apple Computer	14⅞	.65	1.25
C&S Georgia Corporation*	21⅞	2.40	2.80
Coherent	16½	.81	1.25
Cooper Industries	36	2.70	3.30
Data General	38¾	.85	1.75
Digital Equipment	103⅛	7.15	8.65
The Dress Barn	24½	1.13***	1.50
El Chico	11⅞	1.00	1.20
Home Federal of San Diego	20	3.10	5.15
Honda Motor	57¾	7.25	8.25
Ingersoll-Rand	51¾	4.35	5.25
IntelliCorp	11¾	.30	.90
Maxicare Health Plans	19⅛	.72	1.05
Monolithic Memories	12	.30	.45
Novo Industri	25½	2.25	2.75
Optical Coating Lab	14⅛	.30	1.00
Optical Radiation	29¼	1.55***	2.05
Universal Health Services	15¾	1.35	1.70
Western Air Lines**	7⅛	1.56	1.50

*Includes Landmark acquisition.

**Untaxed in 1985; 20 percent taxed in 1986.

***Figures are for fiscal year ending July 1985.

SOURCE: Montgomery Securities, San Francisco.

All told, the visiting money managers represent about $600 billion of investment assets. They'll be able not only to compare notes but to hear presentations from 92 publicly owned companies, including IBM, AT&T, Philip Morris, Syntex, Maxicare, Toys "R" Us, Pace Membership, Western Digital, and Owens & Minor. In years past, a good corporate presentation at the Montgomery affair has often resulted in an immediate advance in the stock's price. At one conference, for example, Tandy shot up more than 14 points and Digital Equipment climbed 9 points in reaction to bullish presentations. So it's a safe bet that investment pros around the country will doggedly track the Montgomery conference.

Just before last year's conference, with the Dow at about 1,220 and bearish sentiment abounding, Will Weinstein, Montgomery's managing partner, predicted a sharply rising stock market. He was right on the money. But with the Dow already up about another 100 points since then, Weinstein figures the market has lost much of its luster. It's not that he's a growling bear; he just thinks that any further market rise will be limited.

"The market fundamentals are still there, but not the firepower," he says.

By fundamentals, Weinstein means positive developments that should add up to a modestly growing economy. For starters, he sees a continuing stimulative credit policy by the Federal Reserve to avoid a recession here and abroad. To Weinstein, this means interest rates will remain at current levels or only move up a bit. He also looks for strong prospects of a further weakening of the dollar, boosting U.S. exports.

Another market plus cited by Weinstein: the elimination of about $40 billion of equities in the first half of 1985 through corporate buy-back programs, mergers and acquisitions, and leveraged buy-outs.

The pluses are impressive, but Weinstein emphasizes that they're largely reflected in the market's big move. "To make money from here on in," he says, "you're going to have to be a stock picker, not a market forecaster."

And that's precisely the pitch that Weinstein, senior partner Tom Weisel, and the rest of the hard-sell analyst-broker staff of Montgomery will be making to the money managers: Zero in on the right stocks.

The "right stocks," as spelled out by Weinstein and Weisel, are those that were battered by a sliding economy and a weak dollar—notably stocks of companies strongly dependent on the capital-goods sector. Typically, these companies are involved in such areas as computers, computer peripheral equipment, electronics, and heavy capital equipment, plus some telecommunications sectors.

Data General, Ingersoll-Rand, Cooper Industries, Digital Equipment, and Monolithic Memories fit this mold. All are included in the accompanying list of Montgomery's twenty favorite stocks for the next twelve months. Weinstein figures the twenty should double the market's overall performance in that period, rising around 15 percent. His five top choices—stocks he believes have a shot at 40 percent gains over the next year—are Apple Computer, Coherent, Monolithic Memories, Western Air Lines, and Ingersoll-Rand.

Montgomery, which has always heavily favored technology, also sees some good prospects for secondary or smaller companies in this area—especially those that have been hurt the most. Weisel's top selections in this context include Western Digital, Micom Systems, Digital Communication Associates, and Micron Technology.

On the other hand, Weinstein says he would be an aggressive seller of defensive-type securities, such as telephone and electric utilities, and food and beverage companies. For the most part, these stocks have already racked up big gains. "They've had it," says Weinstein. He also sees the apartheid issue as a deterrent to investment in companies doing business in South Africa.

The level of excitement—or boredom—at the Montgomery conference remains to be seen. But there's not likely to be much euphoria in the air. As Weisel candidly puts it, "We're optimistic, but we're also cautious. And how can you not be cautious? People are confused. It's been difficult to outperform the market, because the Standard & Poor's 500-stock index has done so well. And there's just no market leadership."

A Second Opinion: Fab Funds

WHILE MONTGOMERY HAS STRONG CONCERNS about the market, one investment pro tracking the mutual-fund industry is much more upbeat. He's Norman Fosback, editor of the *Mutual Fund Forecaster*, a monthly newsletter out of Fort Lauderdale, Florida, with about 40,000 subscribers. Fosback's view: Stock prices are headed a lot higher. In fact, he sees mutual funds racking up gains of about 30 percent over the next twelve months.

Apparently, a lot of folks share Fosback's ebullient view. Mutual-fund sales are going through the roof. Responding to low interest rates and rising stock prices, investors have gobbled up $57 billion worth of mutual funds in the first seven months of 1985 (the figure excludes money-market funds). That tops not only the $25.6 billion sold in the first seven months of 1984 but the $45.9 billion sold all last year.

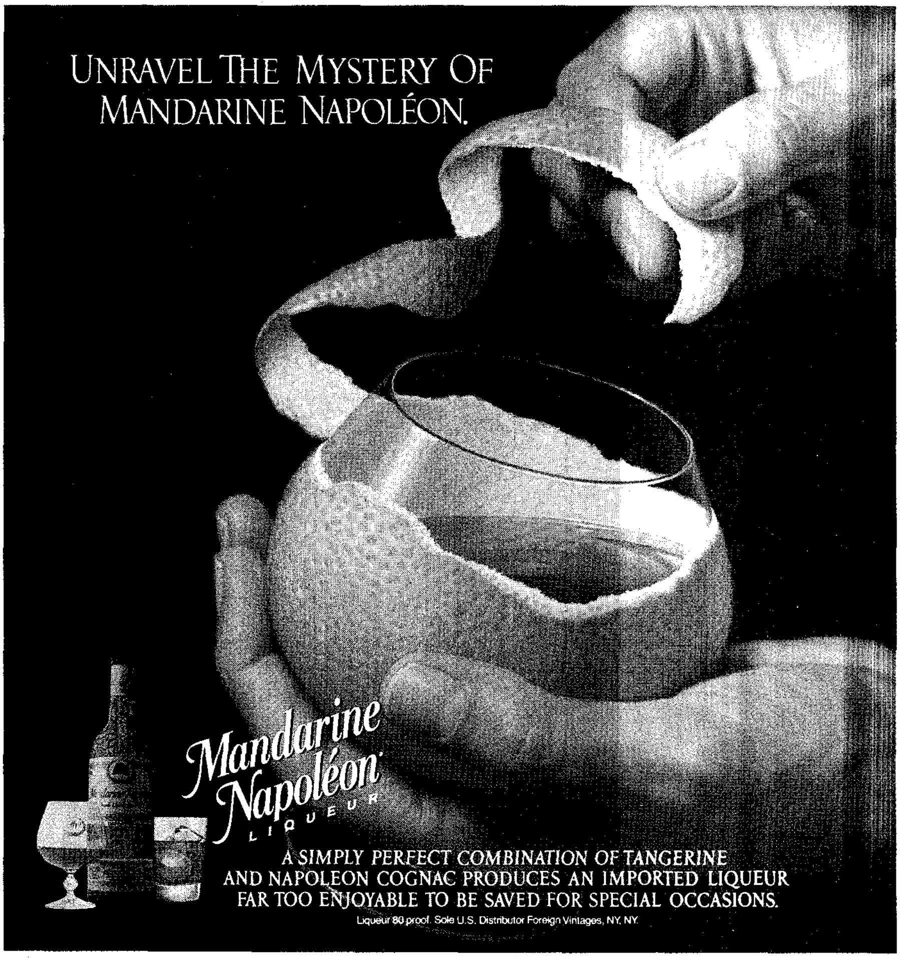
If interest rates remain low and the stock market doesn't go into a sudden tailspin, mutual funds may continue their robust showing. But which funds offer the best—and worst—prospects? And what returns can be expected?

Some insights may be gleaned from a recently completed analysis by the *Mutual Fund Forecaster*. The newsletter is only seven months old, and any forecast of a fund's future performance is fraught with risks, since a projection for the overall market has to be factored in. Yet Fosback, who is well regarded in the investment-newsletter community, contends that *MFF*'s analysis is substantive. It factors in the market outlook and has examined the performance, relative to the market, of each of 420 leading stock funds over the past four years.

Fosback's forecast of a 30 percent gain over the next year is based on a combination of capital gains and dividend payouts. His prediction assumes continued moderate growth in money supply, the ultimate return of the skeptical public, and those low interest rates.

NEL Growth, with a projected 43 percent return, is *MFF*'s best bet over the next year. Fidelity Select-Technology is the runner-up, with an estimated 42 percent gain. Fidelity Magellan is third, at 40 percent, and three are tied for fourth, at 39 percent—Seligman Capital, Criterion Pilot, and Tudor.

On the negative side, Bowser Growth, with a projected 10 percent decline, is viewed as the worst performing fund over the next year. In fact, it's the only fund that *MFF* sees as losing money. Lackluster showings are forecast for American Investors, with a 7 percent rise; Valley Forge, up 8 percent; and Sherman, Dean and Bartlett Basic Value, up 9 percent. ■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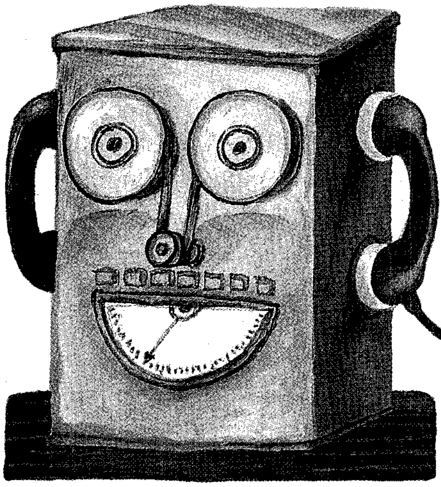
INVASION OF THE ROBOT CALLERS



The Latest Sell

IT IS A FEW MINUTES PAST 7 P.M., AND AS I'm struggling with the groceries I've just brought home (they are trying to escape their bags prematurely), the phone rings. I drop the meat and potatoes and dash for the receiver. "Hello," says a pleasant voice I don't immediately recognize. "This is Tony Podesta, executive director of People for the American Way."

Before I can protest that ice cream is dribbling from the supermarket bag, my caller plows doggedly but pleasantly on. "I apologize for this taped message, but this is the only way to alert you about the upcoming appointment of Herbert Ellingwood as assistant attorney general."

I feel irritation coming on: It's dinnertime, my groceries are unpacking themselves, and I've been telephoned by a *machine*. And yet, here I stand, hooked, transfixed, listening meekly until Podesta winds up his appeal.

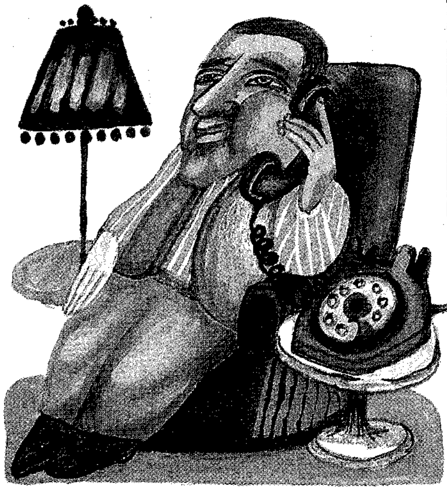
I and millions like me are the new targets of a device that seems like something out of a science-fiction movie—call it *The Invasion of the Telephones*. For, faster than a speeding Telex . . . more powerful than a billboard or a television commercial . . . the telephone—thanks (or no thanks, depending on your viewpoint) to recent technological advances in phones, computers, and robotics—is being turned into a mass medium. Marketers, union leaders, corporate ombudsmen, and politicians have all discovered its frightening immediacy, intimacy, and power.

Using Mega-Dial Communications, Inc., a telemarketing and research firm capable of blanketing the country with thousands of automated calls an hour, Pepsi-Cola Canada (which commissioned the research) learned that nine out of ten Canadians prefer the old Coke to the new; the National Conservative Political Action Committee raised funds; the National Education Association called for an election; and an auto company rang up owners to inform them about recalls. Maybe it's luck, or sheer coincidence, or a penchant for picking winners, but all of the 29 political candidates for whom Mega-Dial has worked have won.

Last year, a top official at Trans World Airlines used Mega-Dial to wish employees a Merry Christmas. "At 39 cents for each fifteen-second message delivered, it's cheaper than sending a card," says Lee Miller, vice-president of marketing at Mega-Dial. "We're close to the cost of a stamp alone."

For this reason, a top Canadian tour agency uses the service to notify agents about special tour packages. Several cable companies use it to alert their customers to new programming or specials, and some catalogue companies give customers advance notice of what they'll find in their mailboxes. One employee used it to announce her baby's arrival—an option not open to most mothers, since Mega-Dial's minimum order is 10,000 calls.

"The phone creates an urgency that mail doesn't," says Miller. "People sort mail into piles. Bills they either pay right away or put aside. Letters they open and read. Magazines get stacked separately. And then there's that I'll-get-to-it-later pile. Much of it they never get to. Mega-Dial's mission is to highlight something and rescue it from that pile."



Colleges have turned to Mega-Dial to call donors (or lapsed donors), frequently using the voice of an illustrious alumnus, to drum up money for band uniforms or the football team. Market researchers have called to probe buying habits, brand recognition, and whether a company's advertising is recalled.

How does the whole thing work? The secret—now keep your eyes from glazing over—is a telecomputer, one with an elephantine memory for phone numbers programmed into it by category (for example, a client list or a group of prospects sorted by geography or by income). This telecomputer tirelessly dials, dials, and then dials some more. Each machine connects and delivers messages to about 512 homes a day. When a human voice answers the phone, it triggers the pre-recorded message. With all its 1,000 machines whirring away and connecting, Mega-Dial can reach half a million homes a day.

Mine was reached by Tony Podesta because his organization was deeply concerned about the possibility that Ellingwood would become assistant attorney general. In this post, Podesta noted on tape, Ellingwood would head the Justice Department's Office of Legal Policy, the office that develops nominations for federal judgeships, including those of the Supreme Court. And that worries People for the American Way, for Ellingwood, the organization says, was involved in a scheme to press for a government quota system that would place right-wing fundamentalists in 25 percent of all federal jobs. At the time I was called, People for the American Way was dialing 12,000 homes with two-minute taped messages designed to raise money for radio commercials that would urge people to write their senators to protest the Ellingwood appointment.

Art Kropp, director of membership for People for the American Way, reports that 100,000 of the people targeted for this appeal received telegrams and 12,000 received a Mega-Dial call in addition to the telegram. The response rate for those who got both was double that of those who received the telegram alone. (Kropp credits his organization's campaign—and Mega-Dial's part in it—for the fact that Ellingwood was not nominated.) And the organization's savings were considerable: A two-minute taped call cost $1.09; a live call would have cost $1.80. What's more, says Kropp, a human being can make only a fraction of the calls per night that a machine can. "A machine will never replace our live phone banks, where there's an opportunity for conversation," he says. "It can be

Illustration by Jo Teodorescu.

'85 Wool Watch. From JH Collectibles.

Worsted wool standout separates in a luscious taupe. JH Collectibles started at the top with a Glen Plaid, then switched to a muted solid for the skirt. Both in a pure worsted wool fabric from Stevens.

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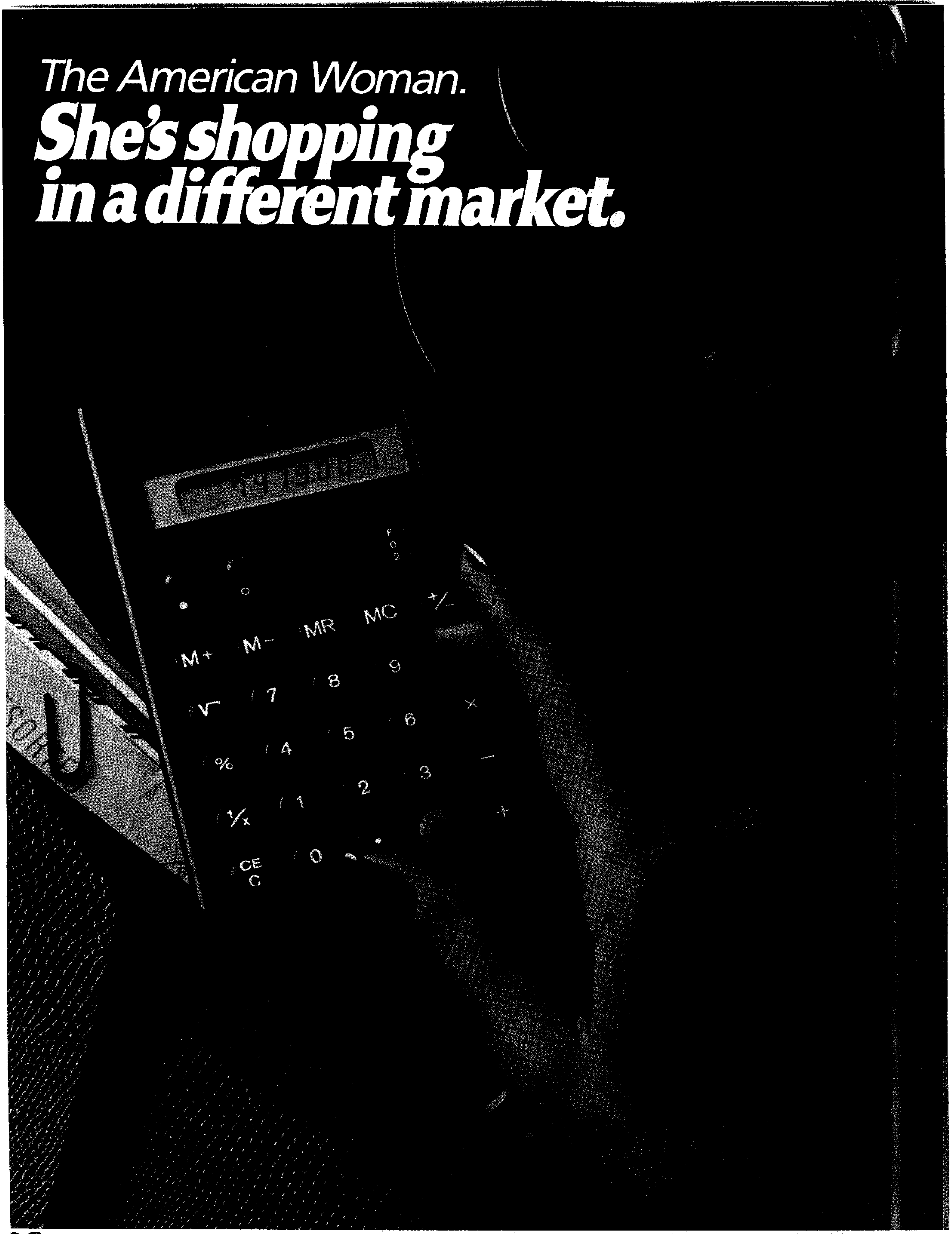
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"SECRETS" Danielle Steel's wild new blockbuster
NO-FAIL DIET ADVICE from the top diet center
TOM SELLECK Can he cope with his biggest chal

Women today aren't just going to market. They're investing in it. Successfully.

Statistics show that over half of all shareholders in the U.S. are women. What's more, 3 million women a year see brokers; 6 million use some type of financial service; 46 million have their own credit cards; and 53 million carry life insurance.

That's why Ladies' Home Journal regularly has features on money news, including personal investments and how to make them grow.

You see, we know that today's woman is just as interested in financial matters as she is in family matters. In fact, she's a shrewd, sensible, well-informed consumer.

And if you think of her in any other way, you're selling her short. And if you sell her short, how can you sell to her effectively?

To understand the American woman, take a look at the magazine that knows and serves her best.

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By the 16th century, its warmth, water resistance, and light weight inspired Austrian nobility to adopt the loden coat and name it the Hubertus - after St. Hubertus, patron of hunters.

Protection, comfort, and good looks made the loden coat a European classic. And so it remains - for hunting wild boar, or that elusive checker in a storm. Still made in Salzburg by Salko. Now offered on Madison Avenue by Cenci.

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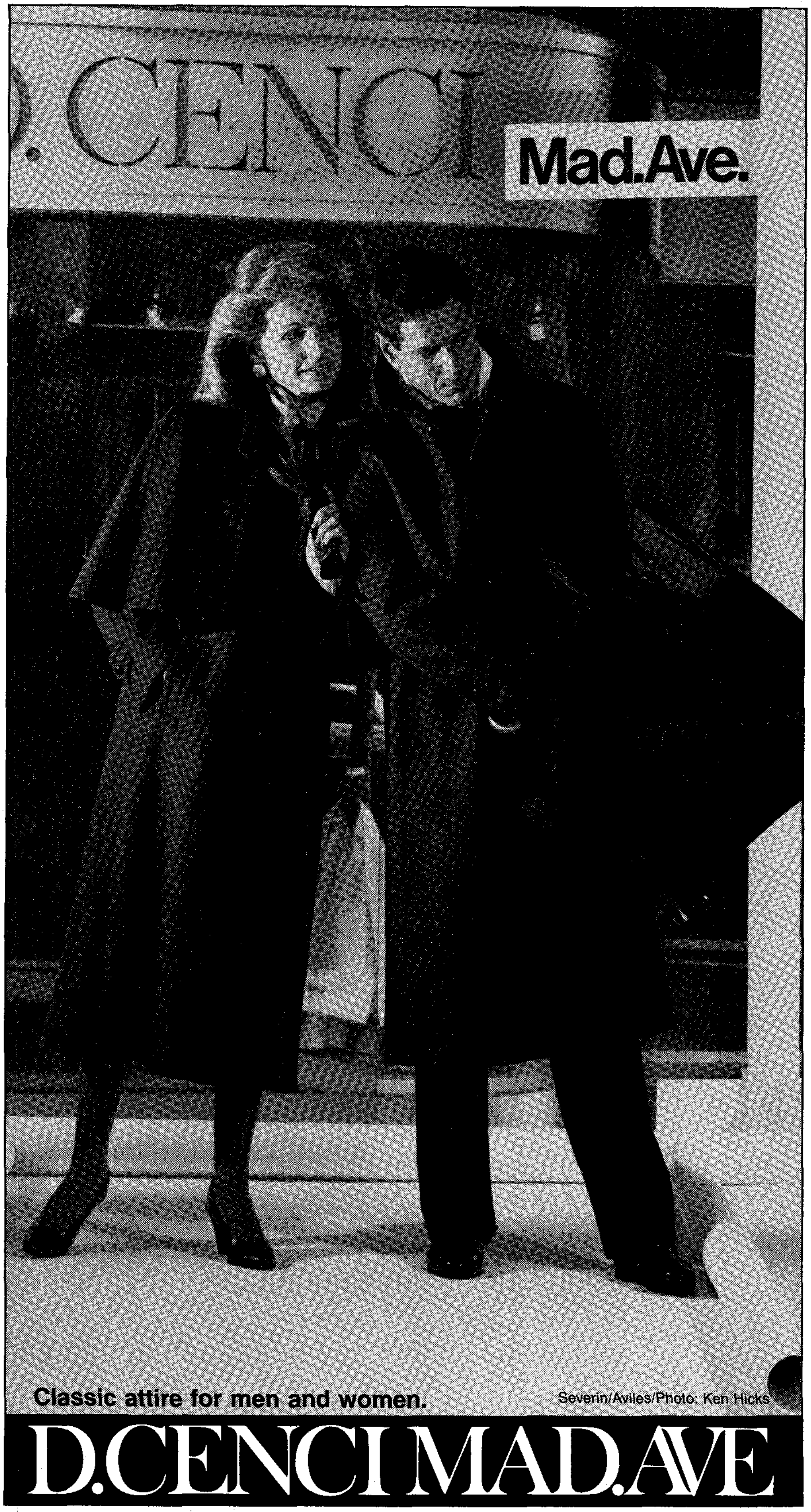


Classic attire for men and women.

Severin/Aviles/Photo: Ken Hicks

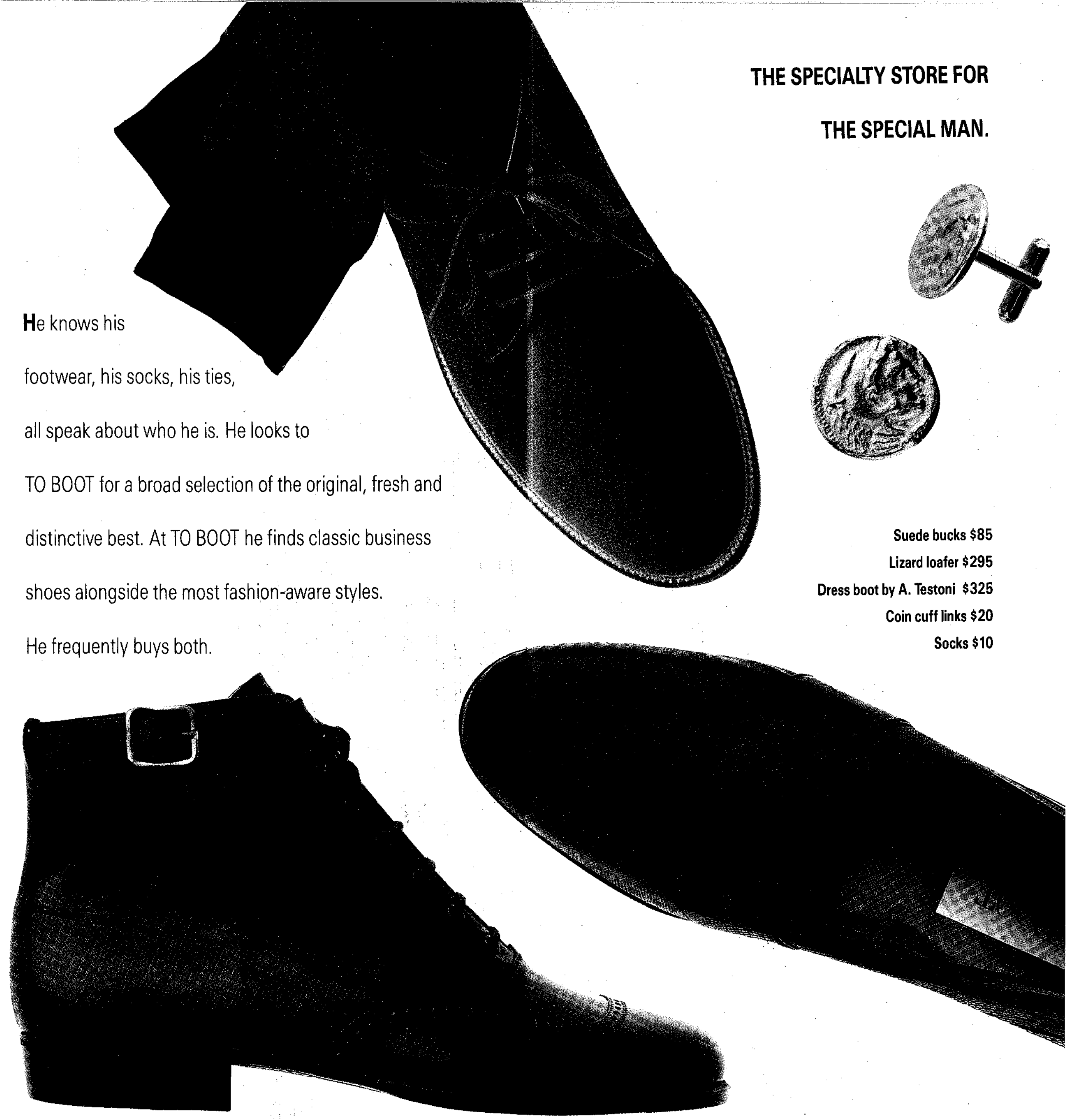
D.CENCI MAD.AVE

very useful in lobbying work when it's necessary to get hold of a lot of members fast, but I wouldn't use it for high-dollar fund-raising or with a complicated issue. In those cases, there's no substitute for human contact."

Real live human contact wasn't needed when the Broward County, Florida, chapter of the National Education Association sought an election at which the county's teachers would be given an opportunity to choose the NEA as their bargaining agent. To call an election, at least 30 percent of the county's teachers must file election-request cards. The NEA experimentally enlisted Mega-Dial to make 4,000 30-second calls from 7 P.M. to 9 P.M. during three nights in June, at 49 cents a pop. "I crunched the numbers last night and have enough data to become a believer," says Owen King, communications specialist at the Florida affiliate of the NEA. All of the NEA members received newsletters; some also received a Mega-Dial call. Sixty percent of those who responded by signing the cards had received both the newsletter and the phone call; the remaining 40 percent had received just the newsletter. "I figured that if Mega-Dial increased our card response by 20 percent, it would be worth it. What I got was a 50 percent increase," says King. "What's more, I didn't hear a single negative response about being called by a machine. It's really quite inexpensive for a totally targeted personalized message. Even if you reach the spouse, your message gets through because we are talking pork chop. You know what I'm talking about—paycheck, livelihood. I'm convinced that this is the best campaign tool since television."

What? No negative responses to these canned calls? Aren't most people annoyed at getting phone pitches at home, and isn't it a double annoyance to be summoned to the phone by a *tape recording?* "It absolutely infuriated me," says one call recipient. But Burton Weiss, vice-president for marketing for Digital Products Corporation, the maker of the telecomputer (called a Telsol) that Mega-Dial uses, says, "We get some complaints, but usually well under 1 percent of the people called. There are just as many complaints—or more—about live calls as about taped calls." And Art Kropp heard of only two gripes from callees in the People for the American Way campaign.

Lou Kitchin, who was regional campaign director for the Reagan-Bush 1984 re-election drive, may have been the first to discover the political merits of the automatic dialer. Digital Products Corporation sells or leases its Telsol equipment to organizations for use in their own research or sales efforts. Mega-Dial, however, has an exclusive service contract that allows it to put Telsol equip-



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ment to work for many different clients. (Telsols are not the only super-dialers in existence, but they're the major machines on the market.)

In 1980, Kitchin had office space in Atlanta next door to a salesman trying to push Telsols. As an experiment, the machine was put into the service of a realtor who wanted to find out if homeowners were interested in an appraisal of their house. "I saw the capabilities of a machine that enlisted an individual's response," says Kitchin. "Anything that talks to that many people in that short a time has a place in the American political process."

Kitchen went about finding that place by using the "phoneomenon" in the South for a 1982 congressional campaign. The goal: to locate unregistered voters. If their party leaning and candidate preference matched Kitchin's own, the party would labor to get them registered. Last year, as part of the presidential push, Kitchin hooked up with Mega-Dial. He had already been using the service under its old name, FMG.

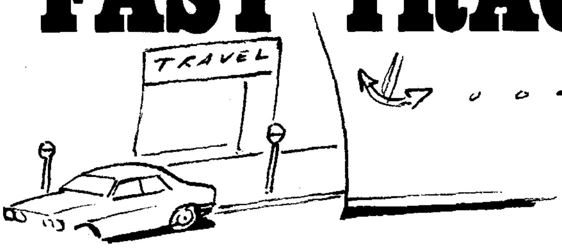
"These machines are designed to deliver a relatively short message or undertake a brief poll, but not do a full survey with 20, 40, or 50 questions and cross tabs," Kitchin says. "If you limit the number of questions to three to five—I've even gone as high as eight or nine successfully—and play the tape frequently, the machine is a very accurate pulse taker. It's not meant to be a scientific instrument. And the machines are relatively cheap to use. They take no coffee breaks and require no training. You just turn them on and they run."

And run and run. Where will they stop? Not at proxy solicitations (which Mega-Dial is currently negotiating to handle) nor at emergency notifications or book-club offerings—not even at encyclopedia sales: Mega-Dial has been harnessed to generate leads.

But Tony Montgomery, managing director of Brian Cronin & Associates, Mega-Dial's advertising agency, wants to make sure the super-dialer isn't considered merely a selling tool. "A lot of people think telemarketing means selling products by phone," he says. "This is a problem our advertising has to overcome." The agency is preparing a trade campaign designed to reach marketers and key communications decision-makers; there will also be a trade video and, you guessed it, a phone assault on the homes of those decision-makers.

Since its service is so effective, won't Mega-Dial soon have to start worrying about industry competition? "Not likely," says Howard Weiser, Mega-Dial's chairman. After all, other companies can use Telsols in-house, but Mega-Dial can put them to work for everybody. "You might say," Weiser adds, "we've got a monopoly." ■

FAST TRACK



TRUE TALES

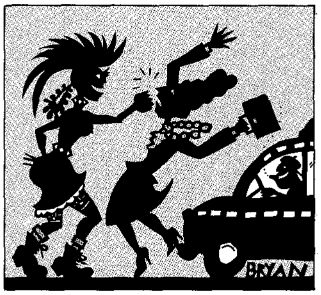
A KNOCKOUT

A HEFTY GIRL OF ABOUT fifteen with orange hair that stood on end was waiting for a taxi at the corner of Third Avenue and 50th Street. She wore combat boots, several pounds of earrings, and black layers that slipped off one shoulder. Suddenly, a woman in heels and a silk dress stepped out in front of her and started hailing a cab.

Said the punkster to the yuppie, "Excuse me, but I've been waiting fifteen minutes for a cab. I don't think it's very nice of you to cut in front of me." The woman-on-the-go tossed her blow-dried hair and said, "Listen, honey, this is New York!" Hearing that, the punkster narrowed her eyes, stepped forward, and stomped with all of her weight on one of the woman's feet. The woman fought back with manicured nails but was knocked to the ground by a powerful left hook to her jaw. While construction workers cheered, the woman grabbed for her briefcase, tore her dress, and fled. She jumped into a taxi, where she was treated to a parting spit in the face through the open window.

That's right, honey, this *is* New York.

HILARY HINDS KITASEI



BRIEF LIVES

EAST COAST CONFIDENTIAL

SUSAN BRAUDY GLANCES DOWN AT HER hands, hesitates, then shoots a strong, confident look. "I'd like to make a disclaimer," she says of *What the Movies Made Me Do,* her comic novel about a New York–based studio executive who revels in office politics, shouts at the opposite coast, and sleeps with the star to get her movie made. "This book is not about my job at Warners. It's about someone with a job like mine. Everything else is made up."

Braudy wrote the book soon after she left a position as Warner Bros. vice-president for East Coast production, with a six-figure golden handshake and "this fantasy of what I wanted to happen on the job. I would love to have launched a big movie and had an affair with the star, but I didn't. So I wrote a book."

Braudy started dreaming movie dreams as a Philadelphia girl stuck on Jimmy Dean, and she kept it up through Bryn Mawr and graduate work at Penn and then Yale, where her husband taught. She began writing for the New Haven *Register's* Sunday magazine, contributed to the just-launched *New York,* and moved here in 1972. Her marriage ended, she kept writing, and found herself "always coming back to the Hollywood subjects, meeting key people, developing a pool of expertise."

Braudy: Losing it at the movies.

She drifted into that most Hollywood of literary forms, a novelization (of *Old Boyfriends*), spent a year working for producer Alberto Grimaldi, then wrote the novel *Who Killed Sal Mineo?,* from the perspective of a New York reporter sent to cover the Mineo murder trial, which Braudy had covered.

Then she heard about the Warners job, campaigned hard, and won, "because I got every influential person I knew to call Warners in support," and also because Woody Allen, whom Braudy knows "a little," released *Manhattan* and people said "that one of the characters—no, *two* of the characters—reminded everyone of me." The characters, played by Diane Keaton and Meryl Streep, were intelligent, deeply troubled women, "and at first I thought it was a condemnation . . . but anyway, the whole thing made me *visible* in California, and eventually I got the job."

Now that she's coming out with a book that people might well mistake for her third—no, fourth—appearance as a fictional character, Braudy is glad to be in New York, where, compared to Los Angeles, at least, people are measured by more than their industry rank. "Here, nobody cares if you just got one good review, and you're hoping."

ERIC POOLEY

PRICES

HERE'S WHAT SOME THINGS cost around town these days:

☐ Corduroy Nehru jacket with matching micro-mini skirt at Betsey Johnson (251 East 60th Street), $160.

☐ Lava lamp at Star Magic (743 Broadway), $69.95.

☐ Paisley hip-hugger pants at Patricia Field (10 East 8th Street), $48.

☐ Peace-sign jewelry at Unique Clothing Warehouse (726 Broadway), $2.99 to $9.99.

☐ Hem-length blond or black wigs at Screaming Mimi's (495 Columbus Avenue), $60 to $70.

Photograph ©1985 by Thomas Victor. Illustrations: top, Guy Billout; right, Diana Bryan.

GOOD WORKS

The Tenants' Hit Parade

"IT'S RARE THAT ANYONE calls up to say, 'How are you?' " says building manager Arnold Warwick. "No one calls to say that there's plenty of heat and hot water. We listen to bitching, moaning, and complaining morning, noon, and night."

It shouldn't come as a shock, then, that when Carol Ott, editor and publisher of *N.Y. Habitat,* set out to give her magazine's first annual co-op and condo Management Achievement Awards, she ran into a brick façade. "The initial response to our queries among co-op boards was not overwhelming," she said not long ago at the awards presentation—a breakfast-hour gathering at the 60 East Club. "We got a lot of response that said, 'Great idea, but we have no one to recommend.' "

Undaunted, she eventually found sixteen people who were cited for their work in the areas of finance, energy conservation, innovation, quality of life, general effectiveness, security, and human relations.

IN SOME CASES, WINNERS of the Management Achievement Award were selected for tangible accomplishments—refinancing a mortgage, insulating a wind-exposed building, fixing nagging leaks, and so forth. In others, the awards seemed to honor more ephemeral deeds.

Frank Tabone, of Orsid Realty, who manages 110–118 Riverside Drive, was a winner in the human-relations category. His achievement: mediating a dispute among the co-op board, the superintendent, and the doormen over whether the doormen should be seated. "I'm sensitive to people's feelings," said the soft-spoken Tabone.

Manager Lynn Saperstein

Likewise, Lynn Saperstein, a young building manager at Buchbinder & Warren, and a winner in the general-effectiveness category, believes that her personality—rather than specific accomplishments—is what prompted the tenants of 140 Thompson Street to nominate her.

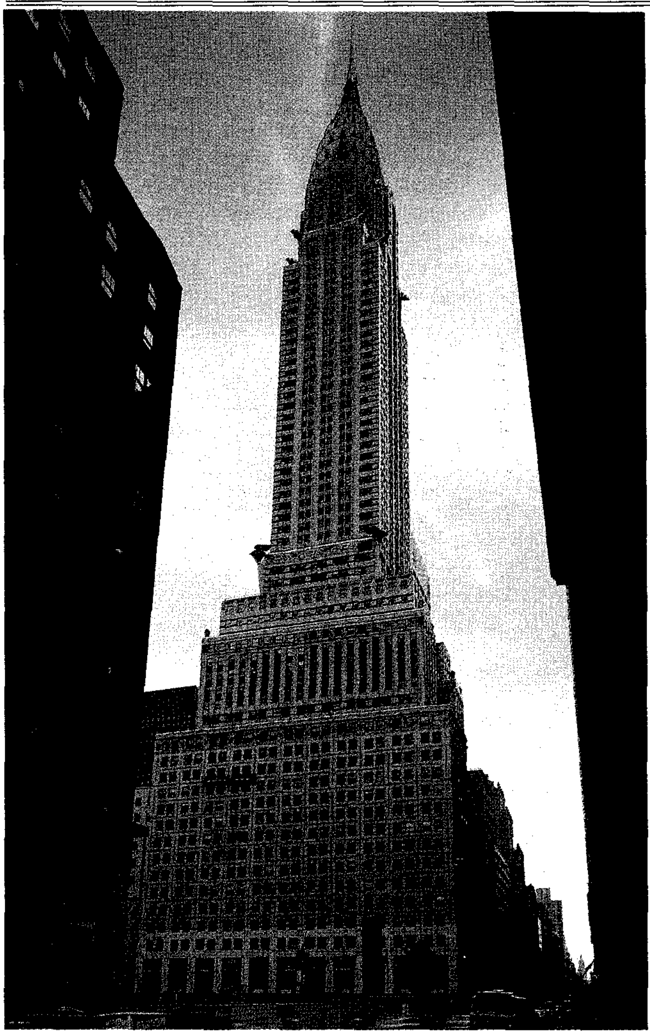
"I take care of things," she said. "I work very closely with my people, and I'm always available. To me, the buildings are like my babies. I get upset when things go wrong."

One of the guest speakers at the awards breakfast, real-estate developer Daniel Rose, emphatically stroked the winners.

"The golden age of American housing will soon be behind us, " he told the audience. "Making sure the existing housing stock is run well is of utmost importance, and to that end we must consider that the job of building manager is no longer a *trade* to be pursued for a buck but rather a *profession,* for which there must be training, accreditation, and a real discipline."

"That's a nice sentiment," says Arnold Warwick, "but it's a little pie-in-the-sky. So much housing is not in the hands of management but in the hands of owners who don't hire professional managers. And the system really doesn't encourage them to make improvements. Go and look at all the blighted areas in this city. Certainly that's not the result of poor management."

STANLEY MIESES



DETAILS

Chrysler Close-up

ABOUT THE ONLY architectural problem with the Chrysler Building is that, except from a distance, you can't see enough of its wonderfully wacky Art Deco form.

Now, however, thanks to the demoliton of several buildings just to the north, between 43rd and 44th Streets, there is an unprecedented—if temporary—close-up view of the 1930 skyscraper classic. That view will soon vanish behind a 30-story tower designed by Chicago architect Helmut Jahn for Olympia & York, the Canadian developer.

Jahn has described his building as an "anti-top" design intended "not to compete" with William Van Alen's Chrysler. Whatever the merits of his tower, the new view proves that Jahn knows what he's up against.

CARTER WISEMAN

Photographs: top, Jonathan Becker; bottom, Peter Mauss/ESTO.

SPORTS

Little Ecuador

On a late summer Saturday, 100 short, dark-skinned Ecuadorans are lounging on concrete steps by a hard-surface field in Riverside Park. They drink beer, eat fried plantains, lose money at cards, and play a rare brand of volleyball that helps them re-create hot afternoons spent in the parks and playing fields of cities like Quito, Cuenca, and Riobamba.

Three-man volleyball

At the five nets strung across the cement, matches are hotly competitive, with sweat and skinned knees and lots of good-natured macho posturing. Since Ecuadoran volleyball has just three people to a team, each player must cover a much larger zone than in the six-man Olympic version, and players dive and lunge at balls landing just out of reach. "The net is higher than in America," says José Ordonez, a well-fed spectator in a sweatsuit, "and the men are *not*."

The net is more than nine feet high, and the players are rarely over five foot seven, so vicious spiking is rare. Still, the game is no languid summer diversion: It is taut, with elaborately choreographed plays that unfold slowly, then explode. The back man takes a serve and passes to the up man, while the *principal*, a kind of power forward, rushes from the baseline to the net, takes the setup, makes a slow fake to the right (players may hold the ball for a second before returning it), and sends the ball spinning over the net toward a hole in the opposition's defense.

Pickup teams are named after their *principal*, and his style sets the tone of the match. The players, who range from mid-twenties to late forties, from trim to very soft, are not necessarily the finest Ecuadoran volleyball players in the city—the top competitors play in Flushing Meadows on Sundays in a formal league (the championship there ends this month). But some have been coming to Riverside Park every warm-weather weekend for twelve years, and this ritual, in its own way, is every bit as serious as the Flushing games. Hundreds of dollars can change hands over a single game, and teams always bet $10 or $20 a man, "enough to make it fun," says Ordonez.

Last summer, three Americans came to play, tall young men with savage spikes, confident they could whip the short competition. They were vanquished, says Ordonez, "because they could not know where the *principal* would send the ball. They were easily fooled."

Some players come bent on winning, but for most, volleyball is just an excuse to get outside among friends on a sunny day, a chance for people scattered across the city to laugh, sweat, drink, dance. "We live in different parts of the Bronx and Queens," said Ordonez, "and we work all kind of places. But we know that if it's a nice weekend, we will be here."

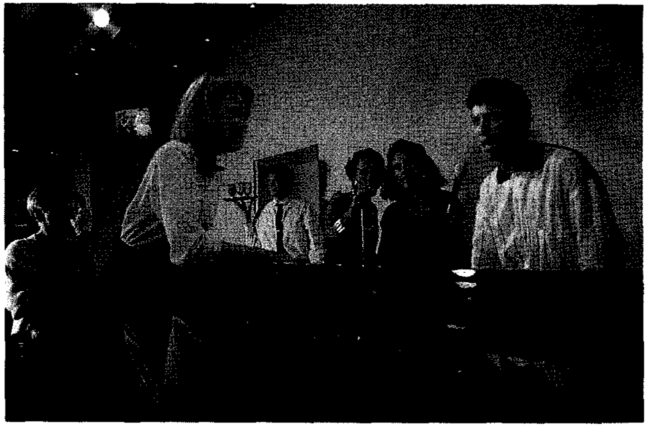
Eric Pooley

CHOW

Singing for Their Supper

Amsterdam Avenue from 79th Street to 82nd Street—with popular spots like Amsterdam's, Sarabeth's Kitchen, Good Enough to Eat, Left Bank, Suki, and Yellow Rose Cafe—is nosher's heaven. Now there's singing: Broadway Baby (407 Amsterdam Avenue) is a late-night piano bar whose waiters, waitresses, and lady bartender have repertoires ranging from Bach to Broadway. The staff of 22 people made the cut after 250 applicants auditioned over four days.

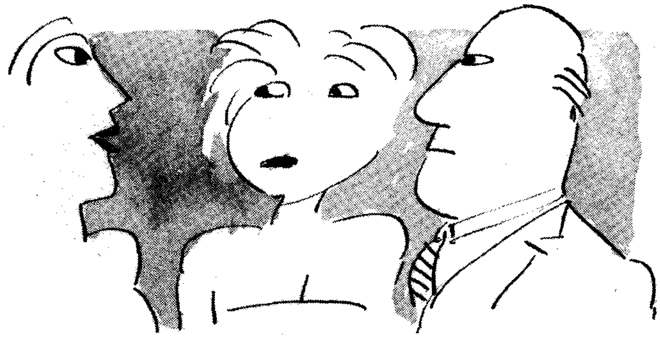
The idea for Broadway Baby came when its music-loving owner, investor Howard Froman, couldn't find a late-night space he and his wife could visit en route to their Scarsdale home after theater. The space had housed a linoleum store, and now it's a sleek club with marble, ebony, and smoked glass. There's a full bar, champagne, wine, and food (a light snack costs $6.95), but the real interest centers on the shiny black Kawai piano, the five composer-pianists who play in shifts, the mike, and, of course, the staff. Customers can sing along, too, but if they want to solo, they have to prove their ability to manager Tim Gleason. "I can tell in a minute if a person can sing," says Gleason. "But we have to screen people to avoid off-color and off-key singing."


Broadway Baby's stars

There's talent out there. One preview night, a customer sang "a beautiful 'Un bel di,' " recalls Froman. Broadway Baby is open nightly from 7 P.M. to 4 A.M. There's no cover or minimum.

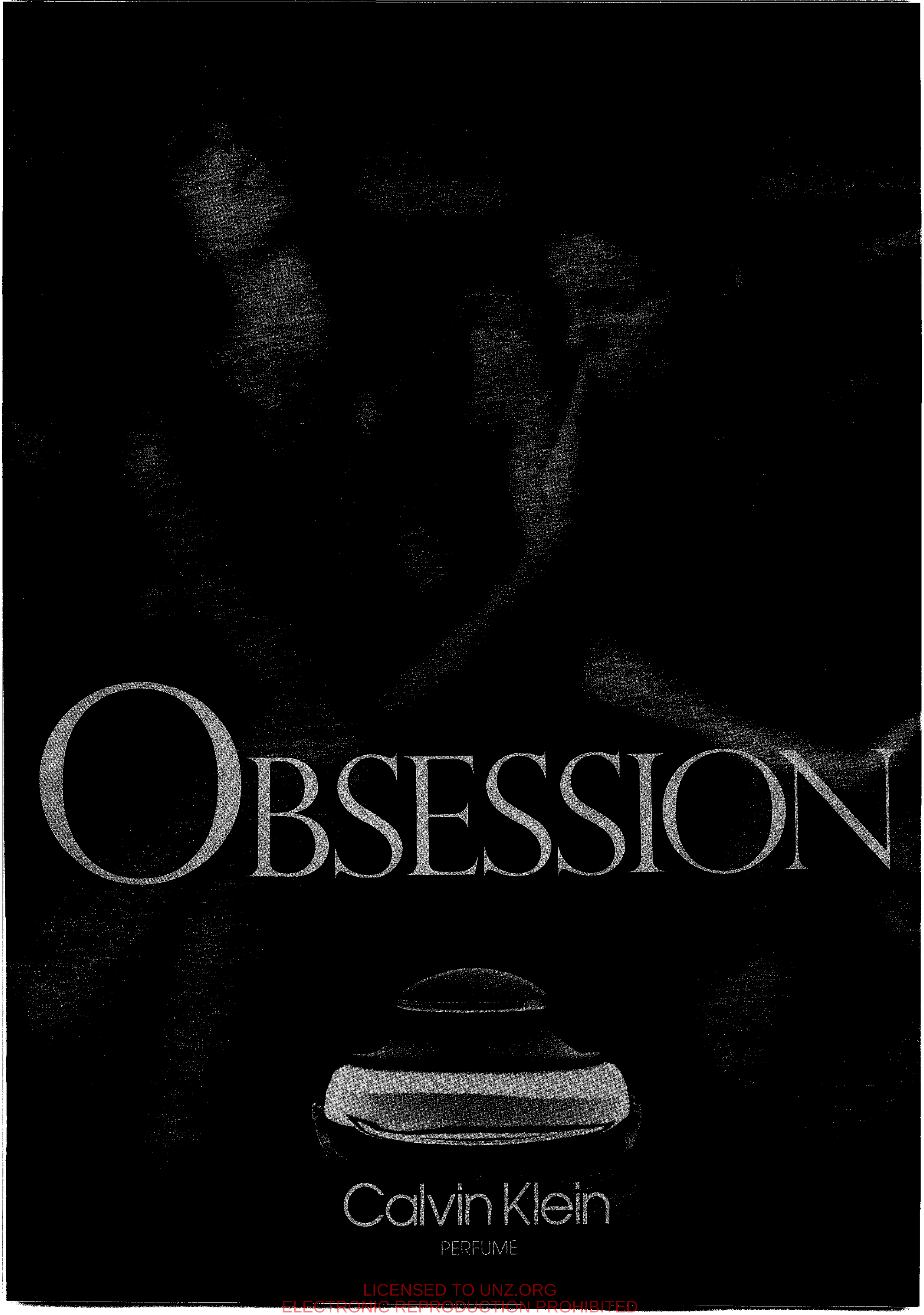
Barbara Costikyan

PEN & PENCIL


"I don't remember, either. What did *we talk about before we talked about AIDS?"*

Anthony Haden-Guest

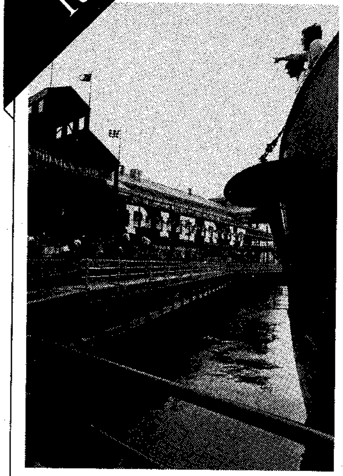
Photographs: left, J. Ross Baughman/Visions; right, Jon Love.


OBSESSION
Calvin Klein
PERFUME

RUTH RECOMMENDS

BY RUTH GILBERT

Frank Sinatra, joined by comedian Pete Barbutti, is appearing at Carnegie Hall through September 14. Welcome to the Big Apple, Ol' Blue Eyes!



SOUTH STREET SEAPORT
The new Pier 17 pavilion, which extends out into the East River, is having a grand dedication celebration September 11 through 15, with parties and parades and the opening of 120 eating places and shops.

'A CAPTIVATING EVENING'
Britain's number-one songstress, Shirley Bassey, and pianist George Shearing, with bassist Don Thompson, are appearing at Carnegie Hall September 17 and 18, and at Westbury Music Fair September 19 through 22.

YUKIO MISHIMA
The Japan Society is screening four films—the late Japanese novelist performs in three of them, and two are based on his work. Below, Mishima plays a hunted criminal (left) in Yasuzo Masumura's Afraid to Die, *showing September 20 at 7:30 p.m.*

MTV VIDEO MUSIC AWARDS
Pat Benatar (below), along with Sting, the Eurythmics, Hall and Oates, John Cougar Mellencamp, and other outstanding artists, performs at this elaborate and exciting function hosted by Eddie Murphy. It airs September 20 at 7:30 p.m. on Channel 5.

'THOMAS COLE, A WAKING DREAM'
From left are Shane Farrell, John White, and Karen Crumley in Donald Sanders's play about a nineteenth-century visionary painter. It's at the Public Theater September 11 through 15.

Photograph, top left: Joel Greenberg.

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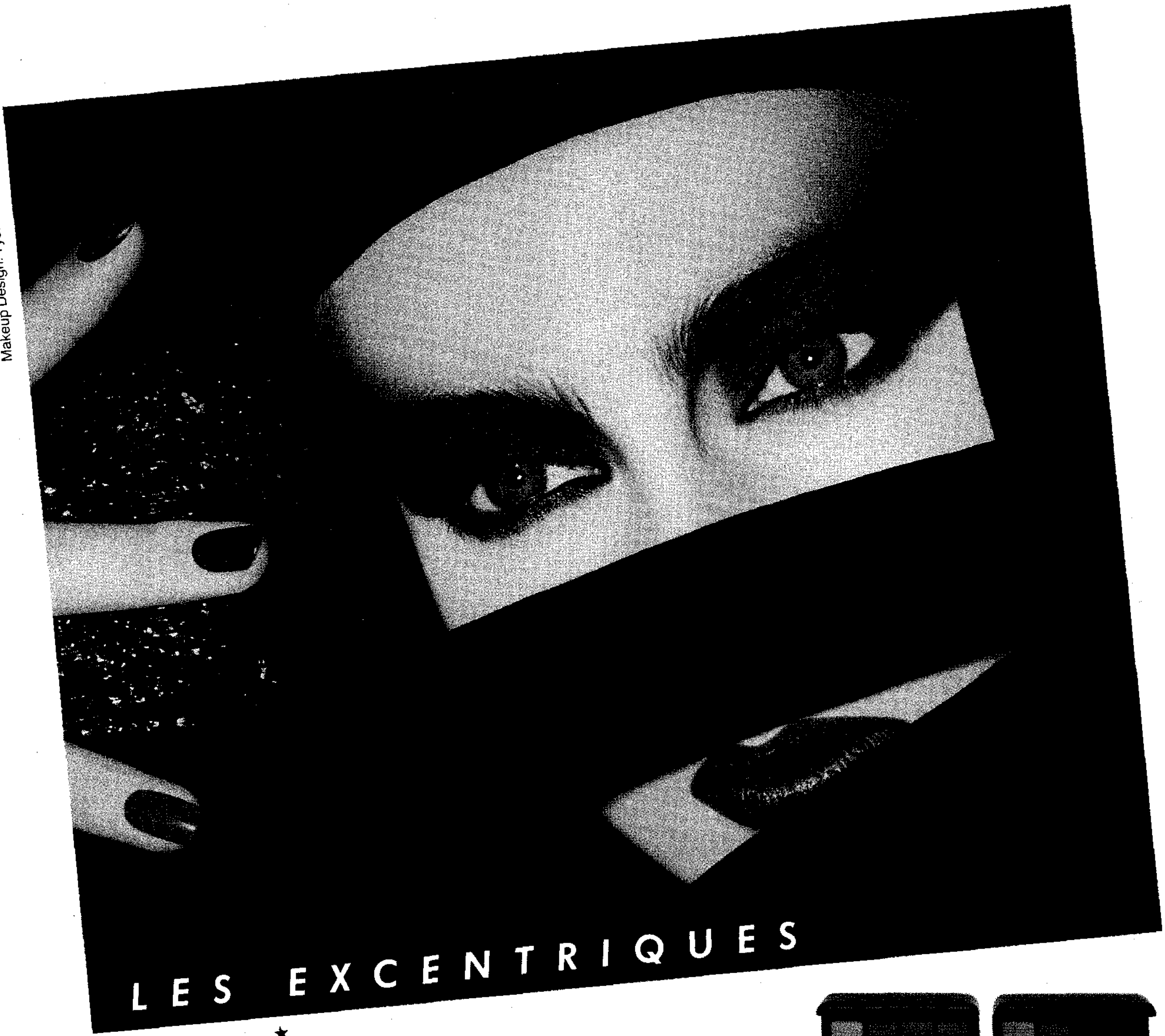
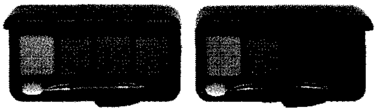
Christian Dior

MAQUILLAGE

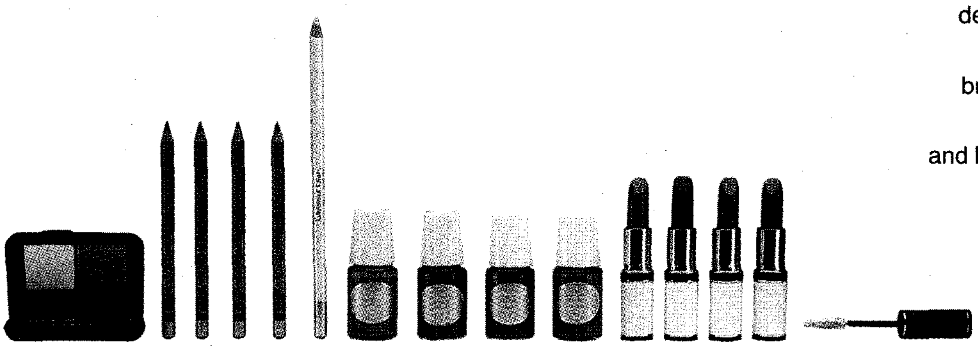
Makeup Design: Tyen for Christian Dior



macy's



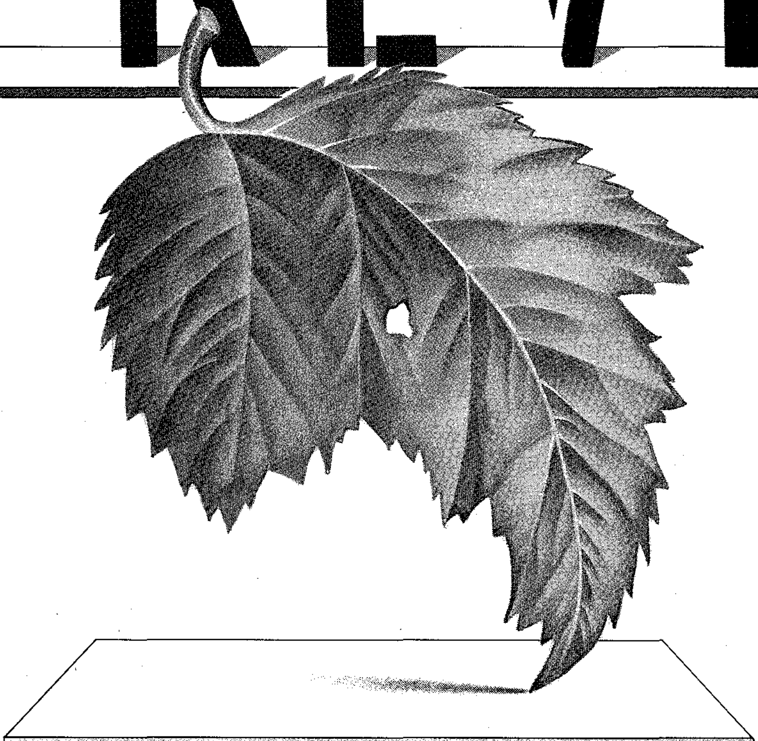
The look is dark…velvet dark,
a deep and sumptuous look
for Dior's Autumn colours.
Jewel dark eyeshadows,
deep luminescent eyeliner pencils,
a glittering mascara
bright and rich lip and nail colours,
white khol
and Blush-Nuances to modulate cheeks.
The collection
incredibly rich,
sumptuous,
excentrique
and very, very new.



FALL PREVIEW

NEW YORK

GALA
SPECIAL
ISSUE



The last theater season was a dud, the summer movies a teenage nightmare. But it's almost autumn in New York again—the time of divine anticipation. So perk up: Hickey will be back. At the movies, Streep and Redford. There's Avedon, Bartlett, Battle, and Wilson. *Enfin,* Maxim's. And, everywhere, the Festival of India.

Illustrations by JOO CHUNG

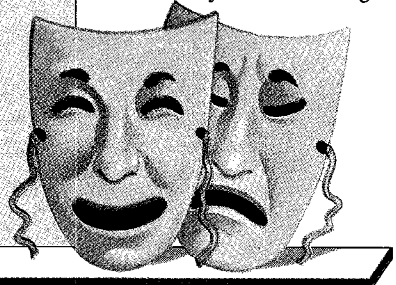
THEATER
MOVIES
TELEVISION
ART
PHOTOGRAPHY
MUSIC
DANCE
BOOKS
ARCHITECTURE
NIGHTLIFE
SPORTS
FASHION
SHOPPING
RESTAURANTS

THEATER

ROBARDS AND 'ICEMAN' COMETH AGAIN

HICKEY IS BACK, EVOKING MEMORIES OF THE LEGENDARY 1956 PRODUCTION OF O'NEILL'S EPIC

FOR A PLAY ABOUT THE HORROR OF LIFE, *The Iceman Cometh* gets a lot of laughs. The audience at the Kennedy Center tryout warms up early to Eugene O'Neill's great play, chortling at Harry Hope's complaint that his bartenders "throw the money up in the air and whatever sticks to the ceiling is my share," at a streetwalker's announcement, as she surveys the denizens of the No Chance Saloon, "Jees, it's de morgue wid all de stiffs on deck!" The drunks slumped over the tables in Hope's dirty, quiet place are waiting for Hickey, the traveling salesman who will cheer them up with songs and jokes and buy them several rounds of oblivion. But when Jason Robards enters, arms thrown wide, singing heartily, "And another little drink won't do us any harm!," the welcoming laughter sticks in their throats. This time, Hickey has come to sell them salvation, destroying their lives in order to rescue their souls.



Snapping his fingers and slapping his hands to punctuate his sales pitch, his eyes alight with a mortuary glee, Hickey insists that the down-and-outs will find happiness only if they give up their pipe dreams. Yet Hickey's evangelism is shaky; every now and then the enthusiasm fades from his seductive, gravelly voice, and he seems to be reciting an imperfectly memorized lesson. Hickey is drunk on his gospel of truth to protect himself from his own terrible lie, a lie that is finally revealed in a grueling soliloquy as he prowls the stage, begging his stony-faced friends to understand before he is cast out into darkness. The tragedy ends with raucous laughter, and the evening ends with the audience on its feet.

Robards, who has reunited with José Quintero, the director of their landmark 1956 production, is delighted by the audiences, whose reactions speak well for *Iceman's* prospects at the Lunt-Fontanne on September 29. Each night, he faces six times as many people as he did at the intimate, even incestuous Circle in the Square, where the audience was close enough to be patrons of the saloon. "A guy reached out and touched me on the face one night—he didn't believe I was real." That closeness continued through the four-and-a-half-hour play's three intermissions. "Louis from next door said to me one night, 'What the hell are you guys doing up there? I got 'em ten-deep at the bar.' " His performance is sweeter than the first time, he says—more restrained. "I let the hate creep in much later now. Then I was a *mean* son of a bitch."

Ironically, Robards's triumph in this alcohol-soaked play started him on nearly two decades of hard drinking. "In the early years, I never could *afford* to drink—maybe a nickel beer, but I never could buy whiskey. Then, when we became successful, José and I, we had to handle areas we were not prepared to handle. We wanted to block things out. And then we *could* afford to drink." Not even an automobile accident that smashed up most of his face in 1972 stopped him (the only trace of that experience is a small pink patch above the upper lip on a face that looks as if it's been around less than 63 years). But two years later, in *A Moon for the Misbegotten,* he went onstage drunk for the first time in his life, and that frightened him enough to quit.

Robards's namesake father also had serious trouble with drink. A leading man in the theater, he was a seldom-employed Hollywood character actor by the time Robards was a little boy. One of Robards's early memories is of his stepmother saying, half to him, half to herself, "He's going to make a comeback, he's going to make a comeback," and of himself asking, "What's a comeback?" He and his brother and sister lived in "abject poverty," and he joined the navy at seventeen "to be able to send money home." After Robards caught on, his father miraculously pulled himself together, and the two had a grand time playing Scott Fitzgerald and Maxwell Perkins in *The Disenchanted.*

In a sense, the theme of *The Iceman Cometh* is a vicious denial of "Ye shall know the truth, and the truth shall make you free"—when Hickey forces the truth on the play's bums and whores, they don't want to go on living. The line is one that Robards, brought up as a Christian Scientist, knows well. On one side of the church door, he recalls, was the quotation from Jesus.

And on the other?

Jason Robards laughs his genial-gangster laugh. " 'There is nothing either good or bad, but thinking makes it so.' " RHODA KOENIG

ALSO COMING UP:

'SONG & DANCE'

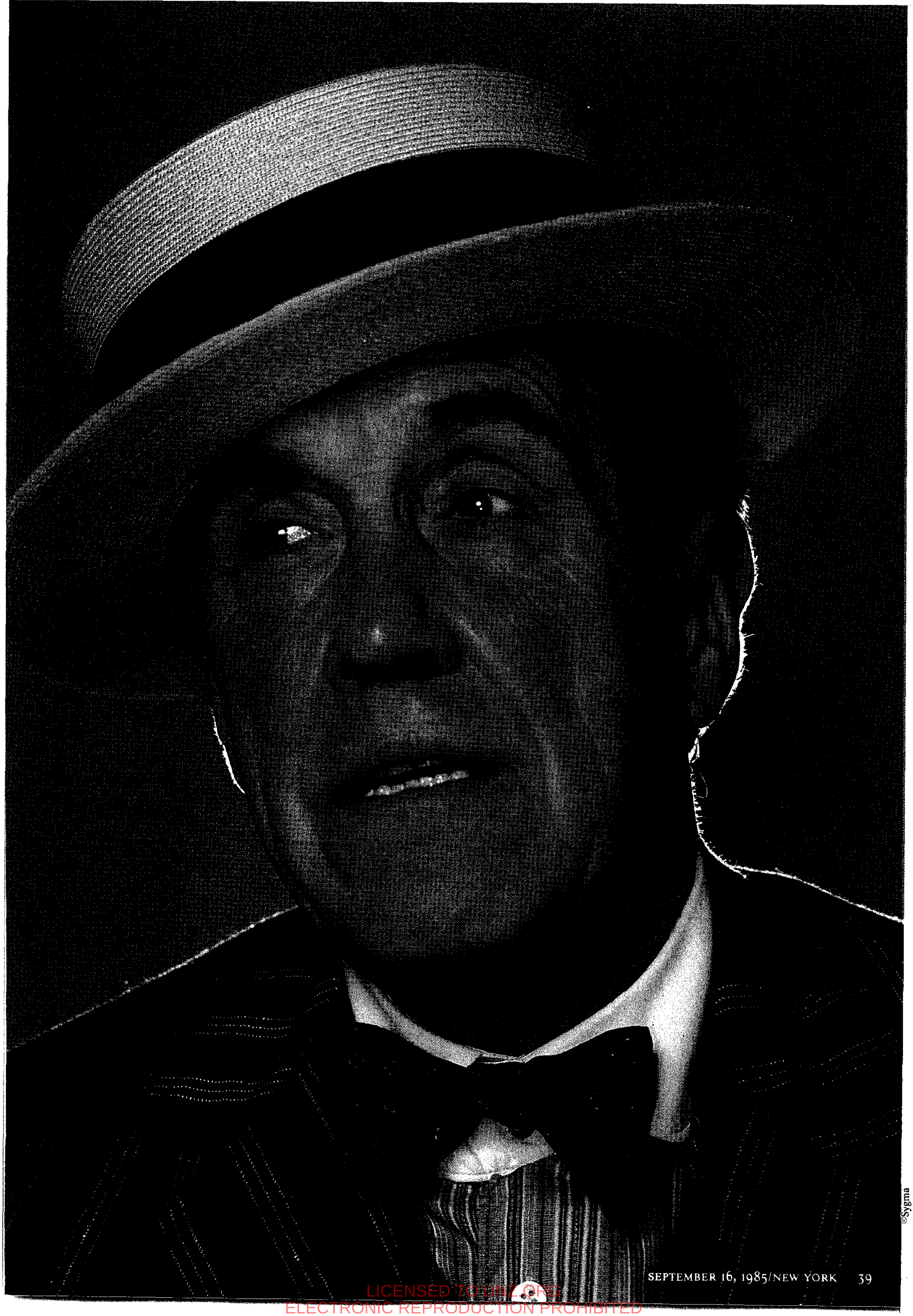
'MR. JELLY LORD'

'THE NIGHT OF THE IGUANA'

'CORPSE'

'TALLEY & SON'

Photograph by JOHN BRYSON



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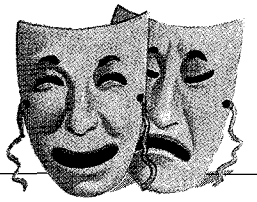
THEATER

DAVID HARE AND MICHAEL FRAYN PLAY POLITICS. PETER NICHOLS PENS A PANTO. LILY TOMLIN, GIRL OF MANY FACES, RETURNS. KIPLING'S BEASTS SING. FIGARO DOESN'T. SHOWS BY SHAW AND SHAWN.



GOTTA SING! GOTTA DANCE!

Andrew Lloyd Webber, the composer who's brought such unlikely subjects as Jesus, the poems of T. S. Eliot, and freight trains to life on the musical stage, now dissects the entire musical-theater genre. **Song & Dance** describes the amorous adventures of a young Englishwoman in America. The first half of the play is told in song, the second, you guessed it.

Moreau comes to Broadway.

Bernadette Peters will sing the role of the young woman, and Christopher d'Ambroise, son of the ballet star Jacques, will dance the part of the man she loves and almost loses. (Royale Theater, September 18.)

He's danced in *The Cotton Club,* he's danced in *Sophisticated Ladies,* he's danced in *Eubie!* Now Gregory Hines will get to show how fast his hands can move, in **Mr. Jelly Lord,** a new musical about legendary jazz pianist Jelly Roll Morton. (Theater and date to be announced.)

Joe Egg was a comedy (albeit a black one) with a distinctly odd subject—a couple coming to terms with their handicapped child. Playwright Peter Nichols brings his own peculiar brand of comedy to Broadway again with **Poppy,** a pantomime about the brisk drug trade between England and the Far East in the nineteenth century. (St. James Theater, December 5.)

It was only a matter of time before a musical about a media-conscious killer made it to Broadway: **The News** is the show, and Jeff Conaway of *Taxi* will play the tabloid editor haunted by the attentions of a criminal who will do literally anything for publicity. (Helen Hayes Theater, October 24.)

The works of Rudyard Kipling are theatrical naturals—in fact, a play about the author himself even made it to Broadway last year (*Kipling*). Now there's **Mowgli . . . Wolf Boy,** a musical based on the jungle books. Tom O'Horgan, who's staged such extravaganzas as *Hair* and *Jesus Christ Superstar,* will direct. (Theater and date to be announced.)

LAUGHTER IN THE WINGS

Noël Coward's **Hay Fever** lasted for only 49 performances when it opened in London in 1925, but the play has nevertheless become a fixture on the revival scene for the last 50 years. Following in the time-honored tradition, Rosemary Harris, last seen in *Pack of Lies,* will portray the egocentric actress who neglects her weekend guests to posture and pose. (Theater to be announced, November.)

Peters and d'Ambroise sing and dance.

Corpse, a new comedy-thriller by Gerald Moon, will come to Broadway by way of the West End. John Tillinger, who staged the acclaimed revival of *Entertaining Mr. Sloane,* directed the London production and will continue his role in New York. Veterans Milo O'Shea and Keith Baxter (who starred in the original production of *Sleuth*) will star. (Theater and date to be announced.)

Lily Tomlin won a Tony for her last appearance on Broadway, *Appearing Nitely,* and she liked the experience so much she decided to come back and try for more with **The Search for Signs of Intelligent Life in the Universe,** a one-woman show described as a "cozmic soup opera." (The Plymouth Theatre, September 26.)

Circle in the Square delves back into the past with a new production of Pierre Caron de Beaumarchais's **Figaro,** which became the basis for Mozart's opera a mere 200 years ago. Anthony Heald, lately seen in *The Foreigner,* will play the title role, and Andrei Serban will direct. (October 10.)

Old is in: *I'm Not Rappaport* and *Cocoon* have made that clear, and **Jung on the West Side,** a new play that focuses on the dating problems of four people over the age of 60, is jumping on the bandwagon. Actor-director Alan Arkin, who hasn't staged a play in New York for the last ten years, will direct. (Theater and date to be announced.)

SERIOUS BUSINESS

Michael Frayn is best known here for his giddy farce *Noises Off,* but

Borders by STEVEN RYDBERG

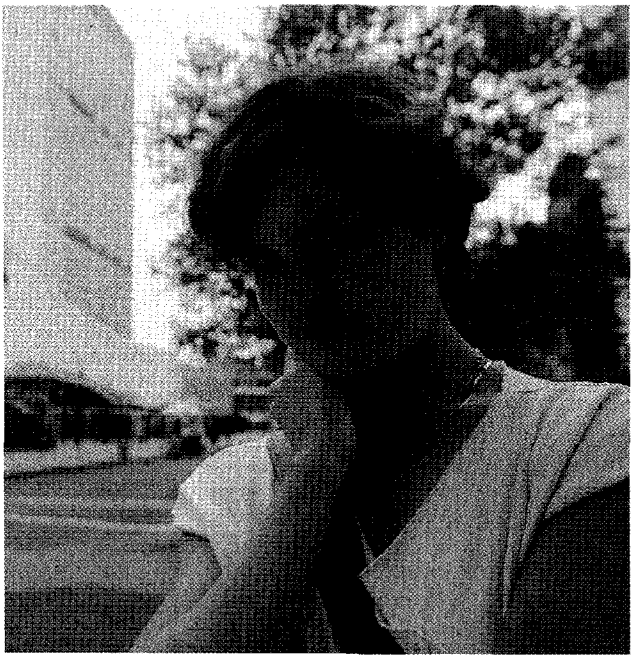
the playwright is also capable of more serious fare, as theatergoers on the other side of the Atlantic have discovered. **Benefactors** deals with two London couples during the sixties: a pair of frustrated idealists (Sam Waterston and Glenn Close) and a man and woman trapped in a loveless marriage (Simon Jones and Mary Beth Hurt). (Brooks Atkinson Theater, December 22.)

Actor John Malkovich is becoming quite a directing fixture at Circle in the Square, what with his recent production of *Arms and the Man* there and now with his staging a revival of Harold Pinter's **The Caretaker.** Members of Chicago's Steppenwolf Theater, of which Malkovich is an alumnus, will perform. (Date to be announced.)

Jeanne Moreau has been a film star for over twenty years, but she's never been on Broadway. Now the femme fatale of *Jules and Jim* makes her debut with a revival of Tennessee Williams's **The Night of the Iguana.** Moreau will play the lonely artist who tangles with a defrocked minister—the fresh-faced Michael Moriarty, last seen in *The Caine Mutiny.* (Theater to be announced, November 21.)

Randy Quaid was a vagrant brother in *True West,* the title monster in *The Golem,* and a kleptomaniac prisoner in *The Last Detail.* This fall he gets to act a more responsible role when he makes his directing debut with a revival of **Tomorrow.** Horton Foote's play is based on a Faulkner story and will star Amanda Plummer and Scott Wilson. (Theater and date to be announced.)

In 1917, two English poets, Wilfred Owen and Siegfried Sassoon, began a friendship that flourished against the backdrop of the Great War. Edward Herrmann and Dylan Baker will star in **Not About Heroes,** a play based on the poets' story and staged by Dianne Wiest in her New York directing debut. (Lucille Lortel Theater, October 21.)



McGovern's a prize of a girl in Hare's new play.

THE COMPANY WAY

Joseph Papp's Public Theater will have a varied lineup this fall, starting with David Hare's **A Map of the World.** The angry young (relatively) playwright focuses on a confrontation at a United Nations conference between a left-wing British journalist (Željko Ivanek) and a right-wing Indian novelist (Roshan Seth, who played Nehru in the film *Gandhi*). Elizabeth McGovern complicates things by offering herself to the winner of the conflict. (September 17.) **Aunt Dan and Lemon,** a new drama by Wallace Shawn (*My Dinner With Andre*) and starring Linda Hunt, is expected in October. And **The Mystery of Edwin Drood,** the multiple-choice mystery musical based on an unfinished Charles Dickens novel and seen this summer in Papp's Shakespeare festival, moves to Broadway with the same cast—Cleo Laine, Betty Buckley, and George Rose. (Imperial Theater, December 2.)

The Talleys: The saga continues. Circle Repertory Theatre will present **Talley & Son,** a revised version of the third play in Lanford Wilson's trilogy, with Marshall W. Mason directing and Farley Granger and Trish Hawkins (star of the original *Talley's Folly*) in the cast. (Date to be announced.)

Playwright Paul Osborn and director Vivian Matalon made a good team when they presented *Mornings at Seven*—the play won a Tony. The two now are launching Manhattan Theatre Club's season with **Oliver Oliver,** a comedy about a man determined to find his mother a wealthy husband so he can be supported in style. Meanwhile, his mother (Frances Sternhagen) wants a worthy wife for her son. (October 29.)

The Roundabout Theatre opens its twentieth season with a production of **The Waltz of the Toreadors,** Jean Anouilh's classic sex comedy about a retired military man (Lee Richardson) who still has an eye for the girls. Tammy Grimes will play his querulous, bedridden wife. Later in the fall, George Bernard Shaw's **Mrs. Warren's Profession** will be revived, with Uta Hagen as the woman who believes that operating a brothel is a sensible way to combat the social evil of poverty. (Dates to be announced.)

Playwrights Horizons has had its share of quirky offerings—*Baby With the Bathwater* and *Isn't It Romantic?,* for instance—and **Paradise** shouldn't do anything to disturb its reputation. The new musical comedy tells of a typical family from Atlanta who become fugitives from justice and are shipwrecked on a desert island. (September 19.)

ELLEN HOPKINS

Close and Hurt chat among the cups in Benefactors.

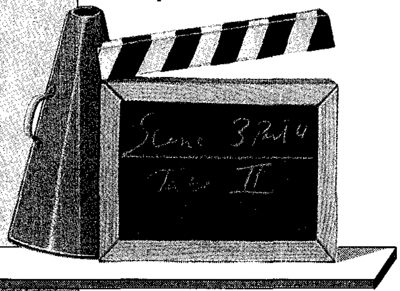
Photographs, page 40: left, Dominique Isserman/Sygma; right, Martha Swope. Photographs this page: top, Eddie Adams/Gamma-Liaison; bottom, ©1985 by Thomas Victor (hair and makeup by Cat Conrad).

MOVIES

REDFORD HUNTS STREEP IN 'OUT OF AFRICA'

SIDNEY POLLACK'S
$30-MILLION FILM
BRINGS TO LIFE
A LYRIC MEMOIR
OF COLONIAL DAYS

IN 1913, AT THE AGE OF 28, A PROUD, RICH, and willful woman named Karen Dinesen, an occasional contributor of exotic tales to literary magazines, left her native Denmark and sailed for British East Africa, the country that later became Kenya. At the port of Mombasa, she was met by her Swedish cousin Baron Bror Blixen, whom she had agreed to marry. It was to be an odd marriage: She was really in love with his brother, who did not return her affection, and Bror was in love with her money, some of which he had already spent on a 4,500-acre coffee plantation outside Nairobi, at the foot of the Ngong Hills.



The baron, one of the greatest big-game hunters in Africa, spent much of his time on safari and with other women; he infected Karen with syphilis, a disease that caused her almost unremitting suffering to the end of her life nearly a half-century later. At the same time, she fell in love with another great white hunter, Denys Finch Hatton, who not only fulfilled her ideal of lordly masculinity but taught her Greek and an appreciation of modern art. In 1931, the coffee plantation went bankrupt and Karen returned to Denmark, where she began to write again. Within a few years, under the name Isak Dinesen, she had published *Seven Gothic Tales* and her memoir, *Out of Africa*, and her reputation as one of the century's great writers was established.

This Christmas, *Out of Africa* finally comes to the screen, in a huge, $30-million production. The brave (and perhaps foolhardy) filmmakers are director Sydney Pollack (*Tootsie*) and writer Kurt Luedtke (*Absence of Malice*); the picture stars Meryl Streep as Isak Dinesen, Robert Redford as Denys Finch Hatton, and the dynamic Austrian actor Klaus Maria Brandauer (*Mephisto*) as Baron Bror Blixen.

Out of Africa is not quite an adaptation of Dinesen's lyrical, plotless book but a portrait of a young woman in Africa—her love affairs, her relations with black Africans, her financial struggles, all of it set against a background of colonial society. Before Pollack began shooting—on land only a few miles from Dinesen's old farm—a British-led technical crew built huge sets, recreating downtown Nairobi in 1914. Authentic airplanes, cars, rickshas, native jewelry, and much of Dinesen's own furniture were rounded up from Africa and England. One thing that will not be authentic, however, is Robert Redford's accent. "The movie audience knows every pore of Redford's face," says Pollack. "If he shows up and says, 'Hello, old boy!,' the audience will crack up. So we settled on something slightly more cultivated than American speech, but not exactly British either."

Pollack has always been known for his practical and unpretentious approach to filmmaking. In 1952, at the age of seventeen, he arrived in New York from his native Indiana and enrolled in Sanford Meisner's Neighborhood Playhouse. "Of all the acting teachers, Sandy was the least mystical and jargony; he was very effective." After serving in the army, Pollack would put his skill with actors to work in thirteen movies, including *They Shoot Horses, Don't They?, The Way We Were,* and *Tootsie.*

The visionary Werner Herzog went into the wilderness and found "death . . . corruption . . . the birds are not happy," and sportsmen directors like Howard Hawks and John Huston, in the course of their African films, did a little hunting while not on the set. Pollack is of a different temperament. "He kept interrogating me about the lions' eating only meat," says Luedtke. " 'That's unhealthy, that's not nutritional!' He's up to his ass in the Pritikin diet. I think he wanted to get the lions on it." At other times the animals wanted to get on to them. "We were down in the Masai Mara, the game preserve near Tanzania," says Pollack, "and we were 'under canvas,' as they say. One night, one of the soundmen zipped himself into his tent with a puff adder, which is the deadliest snake in the world. Another night we were awakened by the sound of two hippos beating the s--- out of each other."

"Did you ever ask yourself, 'What's a nice Jewish boy from Indiana doing in a place like this?' "

"Every day! Every hour! What am I *doing* here?"

On December 13, in theaters all over the country, the American movie audience will find out.

DAVID DENBY

ALSO COMING UP:

'THE COLOR PURPLE'

'PLENTY'

'THE JEWEL OF THE NILE'

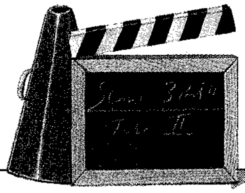
'A CHORUS LINE'

'AFTER HOURS'

Photograph by DOUGLAS KIRKLAND

MOVIES

BARYSHNIKOV DOES A DANCE TO FREEDOM. KATE NELLIGAN TAKES TO THE HILLS. DAN AYKROYD AND CHEVY CHASE TRY TO CON THE CIA. JESSICA LANGE MEETS ED HARRIS AND FALLS TO PIECES.



LEADING LADIES

Whoopi Goldberg, of nightclub and Broadway fame, stars in her first film, **The Color Purple,** based on Alice Walker's Pulitzer Prize–winning novel about the hardships of black women in the South. Danny Glover appears as Goldberg's abusive husband, and the ubiquitous Steven Spielberg directs. (December.)

Sweet Dreams is the true story of country-and-western legend Patsy Cline. Jessica Lange dons a curly black wig to portray the singer, and Ed Harris is the volatile love of her life. (October 2.)

David Hare's well-received Broadway play **Plenty** is now a movie, with Meryl Streep as the Englishwoman haunted by memories of her World War II experiences. Australian director Fred Schepisi did the film, and included in the stellar cast are Charles Dance, John Gielgud, Sting, Ian McKellen, and Sam Neill. (September 19.)

Sally Field plays a divorcée who gives up life in the fast lane to find out what life is like down on the ranch, in Martin Ritt's **Murphy's Romance.** She's rewarded for being so good and wholesome by meeting a handsome pharmacist—James Garner. (December.)

Glenn Close turns lawyer in Richard Marquand's courtroom drama, **Jagged Edge**—a lawyer who's convinced of her client's innocence. Jeff Bridges plays the client, a newspaper publisher who's accused of murdering his wife. (October 4.)

OTHER PEOPLE'S LIVES

Marie is based on Peter (*Serpico*) Maas's book about a real-life political scandal. Sissy Spacek is the woman who takes a stand against government corruption—at tremendous personal risk, of course. (September 27.)

Ken Ogata plays the Japanese writer Mishima.

The Japanese-American film **Mishima,** directed by Paul Schrader, is a stylized work describing the life of this great writer of post–World War II times (played by Ken Ogata) whose highly ritualized suicide stirred the imagination of his country. Philip Glass wrote the score. (September 20.)

Peter Yates directed **Eleni,** a film based on Nicholas Gage's best-seller about his childhood in Greece in the 1940s, when the country was divided by civil war. Thirty years later, Gage returns as an investigative reporter (portrayed by John Malkovich) to find the murderer of his mother (Kate Nelligan). (November.)

Mikhail Baryshnikov is a dancer who defects from the Soviet Union to pursue political and artistic freedom (no, this isn't a documentary, it's just a story) in Taylor Hackford's **White Nights.** To even the score, Gregory Hines plays a tap dancer who seeks political and artistic freedom in the Soviet Union. (November 22.)

Robert Altman directed the film version of Sam Shepard's play **Fool for Love.** Kim Basinger plays the young woman who runs away to a New Mexico motel, and Shepard is her cowboy lover, who hunts her down to battle things out on the edge of the Mojave Desert. (December.)

Gene Hackman and Ellen Burstyn star in Bud Yorkin's **Twice in a Lifetime,** which recounts what happens to a small-town family when the father, after 30 years of placid married life, becomes smitten with a barmaid (Ann-Margret). Amy Madigan and Ally Sheedy are featured as the unhappy couple's daughters. (October.)

Jessica Lange goes country.

A Chorus Line, now celebrating its tenth year on Broadway, comes to us on film, directed by the great Richard Attenborough. As everybody must know by now, the show consists of seventeen dancers baring their souls while auditioning for a musical. (December.)

A wealthy, ulcer-ridden executive (Jack Lemmon) returns to Italy 40 years after World War II and meets his old soldier chum (Marcello Mastroianni), in Ettore Scola's **Macaroni.** (November.)

Headlines rendered by DENNIS ORTIZ-LOPEZ

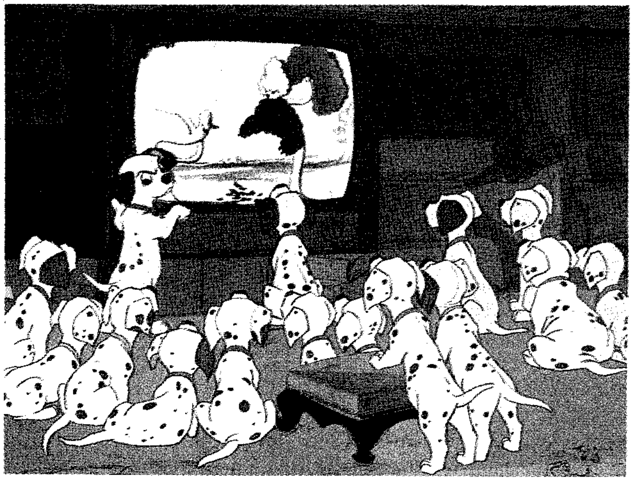
After a decade on Broadway, A Chorus Line *makes it to the big screen.*

LAUGH LINES

Big Trouble is what John Cassavetes got when he teamed up Peter Falk and Alan Arkin. Arkin's an insurance salesman who wants to send his triplets to Yale, and we all know what *that* costs. Falk's a bad influence on him because he knows a way—crime—that he believes will pay. (November 22.)

Dan Aykroyd and Chevy Chase play a State Department employee and a maintenance man who aspire to be secret agents in John Landis's **Spies Like Us.** They pass the necessary tests (they cheat), are assigned their duties, and never even suspect that they're expendable. (December.)

Vampires of the world, arise! You now have a telephone number. You can get in the yellow pages. Details can be found in **Transylvania 6-5000,** directed by Rudy DeLuca and starring Jeff Goldblum, Ed Begley Jr., and Joe Bologna as reporters coming to Transylvania to investigate the gentrification trend. (November.)



A Walt Disney classic returns.

MAKE-BELIEVE

Walt Disney's rerelease of **101 Dalmatians** is more than welcome. Those of us who were lucky enough to have seen it still remember every spot on every dog with affection and admiration. (December.)

Only the dead know SoHo. Martin Scorsese's **After Hours** features Griffin Dunne as a guy who goes downtown to meet his date (Rosanna Arquette) and finds he can't get home. Surrealist experiences surround him: He encounters Cheech and Chong, Verna Bloom, John Heard, and Teri Garr, but *nothing is as it seems.* (September 13.)

Producer Steven Spielberg brings us **Young Sherlock Holmes,** directed by Barry Levinson and set in 1870s England. The premise: What if Holmes and Watson began their friendship as roommates in public school? Eighteen-year-old Nicholas Rowe as the tec and fourteen-year-old Alan Cox as his toady provide the answer. (December.)

Clue is being played in an American Gothic mansion by Eileen Brennan, Tim Curry, Madeline Kahn, Christopher Lloyd, Michael McKean, Martin Mull, and Lesley Ann Warren. The classic board game has come to life—there's a murder or two, and just to make things all the more exciting, there are four different endings. (December.)

Santa Claus: The Movie stars Dudley Moore as an elf who decides to mass-produce Santa's toys and is disgraced when they fall apart come Christmas Eve. (November 27.)

We meet the season's first mad scientist in Ivan Passer's **Creator**—Peter O'Toole, as a man set on resurrecting his wife, dead these 25 years. Mariel Hemingway plays his eager but inept assistant. (September 20.)

THE THRILL OF IT

In **The Jewel of the Nile** (the sequel to *Romancing the Stone*), Kathleen Turner and Michael Douglas are seen again as the lady novelist and fearless adventurer. Danny DeVito's the obnoxious creep who's still dogging their trail—this time across three continents. (December.)

Al Pacino, Donald Sutherland, Nastassja Kinski, and Joan Plowright. How's that for a cast? The director is Hugh Hudson of *Chariots of Fire* fame, the subject is our 1776 War of Independence (but told from the British point of view), and the film is **Revolution.** (December.)

Arthur Penn's latest, **Target,** starts in Dallas, where we meet Matt Dillon, who plays the son of a lumber man (Gene Hackman) whose wife goes to Europe and is kidnapped. There's a fancy chase from Paris to East Germany, and Victoria Fyodorova provides the love interest. (November 8.)

RUTH GILBERT

Nelligan in Eleni.

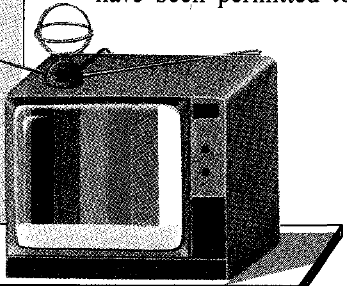
TELEVISION

SPIELBERG UNREELS HIS 'AMAZING STORIES'

THE BOY GENIUS OF THE MOVIES TRIES TO SNATCH SUNDAY NIGHTS FOR SURGING NBC

THE MOST AMAZING THING ABOUT *Amazing Stories* is that nobody will admit to having seen a single one of them. NBC has made an extraordinary commitment to *Wunderkind* producer-director Steven Spielberg for two years and 44 prime-time shows, described by Spielberg as "wonderment, fantasy, irony, and comedy," "the bright side of the fairy tale." They will materialize on Sunday nights, beginning September 29.

Though seventeen half-hour shows have been filmed, neither critics nor advertising agencies have been permitted to look at more than an eight-minute trailer. Brandon Tartikoff, president of NBC Entertainment, refers all telephone calls to various P.R. types in Burbank and New York, who have been pledged to plot-line secrecy. Spielberg himself is unavailable, on location on a closed set in North Carolina, where he's filming Alice Walker's *The Color Purple* with Whoopi Goldberg. Everybody's coy.



Spielberg, of course, is no stranger to television. His debut as a director was on *Night Gallery,* a Rod Serling anthology series. He was also responsible for *Duel,* a made-for-TV movie whose villain was a truck. When he went on to widen his screens, usually with the help of the hopped-up cinematographer Vilmos Zsigmond and the heavy-breathing composer John Williams, in *Jaws, Close Encounters of the Third Kind, E.T., Poltergeist, Indiana Jones and the Temple of Doom,* and *Gremlins,* it was the same, inspired, high-budget kid stuff. He brought us the computerized shark that ate Robert Shaw's Hemingway-Ahab, and the five-note solo that spoke to the alien Tinker Bells, and a vacuum-cleaner ghost, and a homesick frog, and many other wish fulfillments. His is a fidgety camera eye with a Boy Scout heart of pulp. The result has been film versions of the traditional boy's book—full of mysticism and hardware.

Which may explain why NBC is so confident of *Amazing Stories* while pretending not to have a clue about what's going on. Spielberg himself will direct only two of the first ten episodes—the first, "Ghost Train," and the only hour-long show, "The Mission," with Kevin Costner—although eight of them were derived from his ideas. He envisions the program as "a campfire series," "little short stories read to kids at night." He has a knowing, and grossing, knack. When he looks up into the hot night sky, he sees what little boys have always wanted to see: flying saucers, and angels that are conveniently androgynous, and a kindness without sex. (There is no adult sex in Spielberg; there are mothers and toys.) He identifies with little people, misfits, and dreamers; even his terror is cute. He careens with his camera between thrill and gag. He frenzies, kidlike; maybe because his father was an electrical engineer who read too much science fiction and his mother played classical piano, he doesn't care if anything makes sense so long as it crackles and hums. This kid, however—he is not yet 40 years old—delivers.

And delivering for *him* on *Amazing Stories* will be a dither of directors who don't usually stoop to television: Clint Eastwood, Martin Scorsese, Burt Reynolds, Don Petrie, Peter Hyams, Paul Bartel, and Bob Balaban. These are *big* little boys. Hyams—*Capricorn One, Telefon*—will direct Gregory Hines. Scorsese—*Taxi Driver, Raging Bull, The Last Waltz*—will direct Sam Waterston. In an episode called "Guilt Trip," Reynolds will direct several of his closest friends, including Dom DeLuise, Loni Anderson, Charles Durning, Charles Nelson Reilly, and Abbe Lane. When, and in what? Nobody's saying.

But we will be there. Precisely Spielberg's combination of the naïf and the humbug makes him plausible on prime-time television. "All my stories, I think, come out of my own past," he says. And the past, too, of every American man-boy, from Tom Sawyer to Thomas Pynchon. What Pauline Kael has called "spiritual cotton candy" is Steven Spielberg's artistic wherewithal. He infantilizes, according to his own peculiar and surprising sprung rhythms. The man-boy blunders into magic.

Such blunder magic is what NBC is counting on. The man-boy knows how to pulp-dream, with his lovable amphibians and his insect-helicopters and his intergalactic harmonica in a declining West. He is like the kid in *E.T.;* he claps because he believes in fairies.

JOHN LEONARD

Photograph by KIM GOTTLIEB-WALKER

ALSO COMING UP:

~

'HOLLYWOOD BEAT'

~

'ALFRED HITCHCOCK PRESENTS'

~

'HELL TOWN'

~

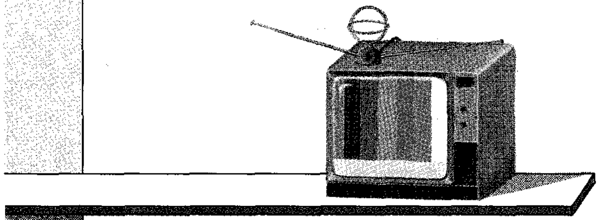
'MUSSOLINI'

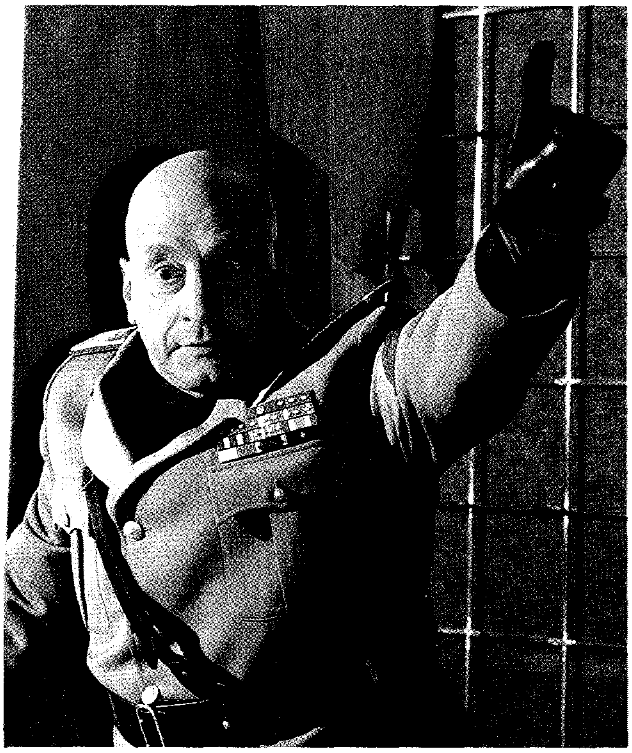
~

'THE GOLDEN GIRLS'

TELEVISION

'DYNASTY' DOUBLES UP. DUSTIN HOFFMAN WANTS TO BE WELL LIKED. DIANA RIGG DOES DICKENS. BOSTON HAS A NEW DICK. LIZ TAYLOR IS AN ANTEBELLUM BELLE. SIDNEY SHELDON IS ALL THE RAGE.



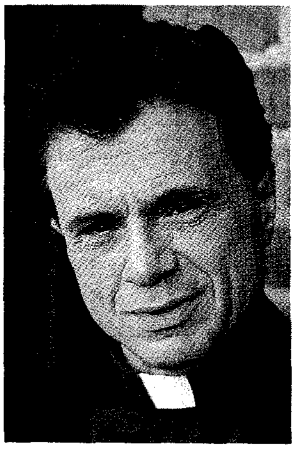


George C. Scott makes the trains run on time.

BIG GUNS

Our Family Honor (Tuesdays; 10 P.M.) is ABC's mating of *The Godfather* with *Hill Street Blues*—the cops versus the Mafia. Advantage to the crooks: They've got Eli Wallach.

Hollywood Beat (Saturdays; 8 P.M.; ABC) is a *Miami Vice* soundalike out of the Aaron Spelling dream factory, with Jack Scalia and Jay Acovone as undercover cops, usually at night, with the usual rock music.



Blake of Hell Town.

Speaking of *Miami Vice,* **The Insiders** (Wednesdays; 8 P.M.; ABC) recalls *Vice* and Woodward-Bernstein-Redford-Hoffman. A reporter (Nicholas Campbell) and an ex-con (Stoney Jackson) listen to a lot of rock music between bank frauds and drug deals.

The Equalizer (Wednesdays; 10 P.M.; CBS) features Edward Woodward as a former government agent who disapproves of petty theft, corporate extortion, and international terrorism.

As the hero of **MacGyver** (Sundays; 8 P.M.; ABC), Richard Dean Anderson, an ex-army officer and "a man without fear," uses chocolate bars to plug up a leak of sulfuric acid that threatens the lives of a bunch of scientists who have managed to get themselves buried underground.

Spenser: For Hire (Fridays; 10 P.M.; ABC) takes us to Boston, for a series about a Boston private eye who has real feelings. Robert Urich is the poetry-quoting dick, a nice translation from Robert B. Parker's splendid novels.

Lime Street (Saturdays; 9 P.M.; ABC) brings back Robert Wagner, as a Virginia horse breeder and crack Oxford-educated insurance investigator. He manages in the pilot to save the family of an oil-rich European potentate.

In **Hell Town** (Wednesdays; 9 P.M.; NBC), Robert Blake is a tough priest in a 1940 Ford station wagon, instead of an undercover cop with as many guises as a chameleon. Blake is still Blake, feeling bad while doing good.

GROUP GROPE

Hometown (Tuesdays; 8 P.M.; CBS), perhaps the most promising new program this fall, because Daniel Stern (*Breaking Away*) is in it, is a copycat *Big Chill.* Sixties activists have turned into eighties establishmentarians. A dancer, a rock star, a failed novelist turned businessman, and a couple of college professors regroup for a wedding.

Rigg of Bleak House.

Dynasty II: The Colbys (Thursdays; 9 P.M.; ABC) clones *Dynasty I,* only with Charlton Heston as patriarch. The family drama will begin in November, after the little Charltons are introduced on the parent show.

BACK FROM THE DEAD

Alfred Hitchcock Presents (Sundays; 8:30 P.M.; NBC) offers refabricated versions of old Hitchcock stories with new directors and actors. Hitchcock himself, roly-poly, decadent European, penguin-like, rises in film clips from the grave to be droll.

The Twilight Zone (Fridays; 8 P.M.; CBS) takes us once more into Rod Serling's "fifth dimension," with sci-fi stories by Ray Bradbury, Harlan Ellison, and others. William Friedkin (*The Exorcist*) will direct an episode or two.

Photograph, top: Herb Ball.

LAUGH TRACKS

On **Growing Pains** (Tuesdays; 8:30 P.M.; ABC), Alan Thicke, who tried last year to compete with Johnny Carson, plays the part of a psychiatrist who stays home, to be perplexed by his own family. One of the kids, Kirk Cameron, is said to be the next Michael J. Fox.

Stir Crazy (Wednesdays; 8 P.M.; CBS) tries very hard to be the Gene Wilder-Richard Pryor movie every week, with Joseph Guzaldo and Larry Riley as the falsely convicted prison escapees who are pursued into the slapsticks by a female sheriff.

George Burns Comedy Week (Wednesdays; 9:30 P.M.; CBS) has the Almighty Burns as a presenter of a half-hour play with a different cast each time.

The Golden Girls (Saturdays; 9 P.M.; NBC) is the distaff side of *Cocoon.* Bea Arthur, Betty White, Rue McClanahan, and Estelle Getty wile away their golden years under the Florida sun, wondering if there is sex after senior citizenship.

Charlie & Company (Wednesdays; 9 P.M.; CBS) copycats Bill Cosby, except that this time the middle-class black family with the cute kids lives in Chicago instead of Brooklyn, and Dad is Flip Wilson. Mom is Gladys Knight, sans Pips.

On **227** (Saturdays; 9:30 P.M.; NBC), Marla Gibbs is the streetwise busybody in a Chicago apartment house. At least this fall, after the astonishing success of *Cosby,* black is beautiful (and, apparently, so is Chicago).

GOING BY THE BOOKS

PBS has a number of suggestions for remedial viewing. Beginning December 1, **Masterpiece Theatre** will present an eight-hour version of *Bleak House,* Charles Dickens's best novel, with Diana Rigg and Denholm Elliott. To fill the time till then, there will be **Berlin Alexanderplatz** (starting Sunday, September 8, at 10:30 P.M.), which is fifteen and a half hours of Rainer Werner Fassbinder's figuring out how the novelist Alfred Döblin figured out post-World War I Germany. **Dr. Fischer of Geneva** (October 11) is minor Graham Greene but major Alan Bates. **Mystery!** kicks off its new season on October 26 with a six-part dramatization of P. D. James's *Death of an Expert Witness.*

On CBS, last year's Broadway production of **Death of a Salesman** will live again, starring Dustin Hoffman, Kate Reid, and John Malkovich (September 15).

MANY MINI-SERIES

On NBC, **Peter the Great,** based on the Robert K. Massie biography, with Maximilian Schell and Omar Sharif, not to mention Laurence Olivier and Vanessa Redgrave; **Mussolini: The Untold Story,** "filmed entirely on location in Yugoslavia," with George C. Scott as the feisty Fascist; **The Long Hot Summer,** with Don Johnson, Jason Robards, and Cybill Shepherd in a low-rent version of Faulkner's *The Hamlet,* adapted by Rita Mae Brown; **Sidney Sheldon's Rage of Angels: The Story Continues,** and why not?

Jack Scalia and Jay Acovone under cover in L.A.

Steve Allen (yes) wrote the songs for CBS's musical version of **Alice in Wonderland,** with Red Buttons, Anthony Newley, and Carol Channing. CBS also brings us **If Tomorrow Comes** (more Sidney Sheldon: Will the rage never end?), **Sins** (Joan Collins versus Nazis), **Kane & Abel** (a Boston aristocrat and the illegitimate son of a Polish baron don't like each other), **Dream West** (Richard Chamberlain as John Charles Fremont discovers gold and California), **Blood and Orchids** (Hawaii, the navy, and rape), and **Switch** (a murderer stalks an Upper East Side New York schoolteacher and a hooker).

ABC weighs in with **North and South,** twelve hours of John Jakes warming up for the Civil War with the help of David Carradine, Elizabeth Taylor, Robert Mitchum, Johnny Cash, and Morgan Fairchild. That will be followed by **North and South: Book II,** in which John Jakes *fights* the Civil War.

Other ABC fall ventures are **Thurston House,** based on a Danielle Steel novel about many wealthy but ill-fated San Franciscans, and **Harem,** in which a pretty young English thing is kidnapped and sold to the usual cruel Turks.

From October 2, the Arts and Entertainment Channel will show **The Borgias,** all about your favorite Renaissance family.

JOHN LEONARD

Arthur, McClanahan, Getty, White shine in Miami.

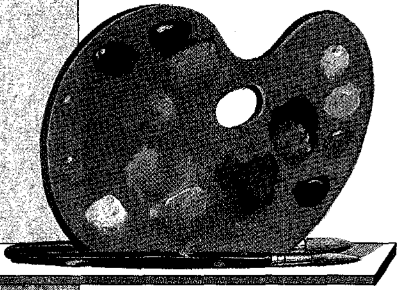
Photograph, top: Jim Shea.

ART

JENNIFER BARTLETT LOVES A MYSTERY

A BIG BROOKLYN SHOW GETS BEYOND THE PERSONA OF A SUPERCHARGED YOUNG PAINTER

ALTHOUGH JENNIFER BARTLETT, 44, IS ONE OF the strongest painters of her generation, she is probably best known for her dark-haired good looks; her French film-star husband, Mathieu Carrière; and her homes (in Manhattan and Paris). After *People* recently added its own profile of her to a long list, she began to wonder whether there was much more to say about her "basically middle-class" life. But if her public persona has been overindulged, there is plenty to say about the accelerating power of her art.



"My work's strength comes from its particular relationship to a body of thought," Bartlett says. What she means will be clearer when her retrospective arrives at the Brooklyn Museum on November 22 (it originated at the Walker Art Center in Minneapolis). Brooklyn plans to add several crucial paintings from the past year, when a supercharged sense of mystery and awe began to intrude on the systematic side of Bartlett's thinking. The promise of oncoming maturity makes the retrospective even timelier. Bartlett's intelligence earns one's thorough respect.

While still an art student at Mills College in the early 1960s, Bartlett was struggling with big, sloppy abstract paintings, in debt to Arshile Gorky and Willem de Kooning. (She left California to get an MFA at Yale in 1965 and never looked back.) Sloppiness must have been difficult, since Bartlett's most striking characteristic is her need to classify—to notate all permutations of an experience. "I have a profound resentment of not being able to follow a thought through in the time it should take me," she insists.

Bartlett likes to provide herself with a set of instructions; then she simply follows them out. *Rhapsody,* the work that marked her full-stride emergence into the art world in 1977, was a set of themes and variations (house, mountain, tree, and ocean) in Testor's enamel on a roomful of foot-square steel plates. During the same period, she was writing *History of the Universe,* a "fragmented seventies-style narrative" of everything she could say about everybody she knew; the book is due out this fall in time for the Brooklyn show.

Bartlett is a passionate admirer of such nineteenth-century novelists and cataloguers of the human condition as Balzac, Zola, Flaubert, and Dickens (for his "sentimental theatricality"). The sentiment in her recent work is theatrical, but in a philosophical way. She recalls a day in 1982, at the beginning of this new phase, spent painting in the garden of a rented villa in Nice: "It suddenly seemed *very* still, and I had a strong sense of being a *thing* in the middle of other things that I was relating together as a garden. It's a moment of self-consciousness—absolutely remarkable and terrifying."

"There is much about life that is terrifying at the same time that it's exhilarating," she explains. "I do think the fact that we are capable of thought that goes backward and forward in time—that we can even imagine time with us not in it—is somehow very frightening and opens up an enormous amount of awareness."

The sense of menace usually remains vague; her thinking becomes visual in a much more indirect way. After that blinding moment of "objectification" in Nice, she began making objects—a house, a picket fence, an overturned boat—that are featureless, like mental phantasms or Platonic ideals materializing out of her landscapes. Time and memory intrude on the peace of ordinary life.

Lately she's been making the objects—white picket fence, white house, and so on—and putting them out in the landscape to paint them on site. She is intrigued with the fact that working outside is so unruly, so out of control. "A bug flies into the paint, a cloud comes up and it starts pouring. That is just riveting to me: to put yourself in a situation where you're forced to be responsive to something outside yourself."

The enormity of Bartlett's ambitions can cause her trouble. Her systems tend to break up or to get disconcertingly emotional. The landscapes are sometimes so gorgeously lush that they camouflage the toughness of her thinking. "I don't mind going off in these disparate directions," she muses. "I feel there is something more definitive coming—that I'm a late bloomer. That's a weakness in my work, and it may turn out to be a real strength." It already has.

KAY LARSON

ALSO COMING UP:

~

'INDIA!'

~

'LIECHTENSTEIN: THE PRINCELY COLLECTIONS'

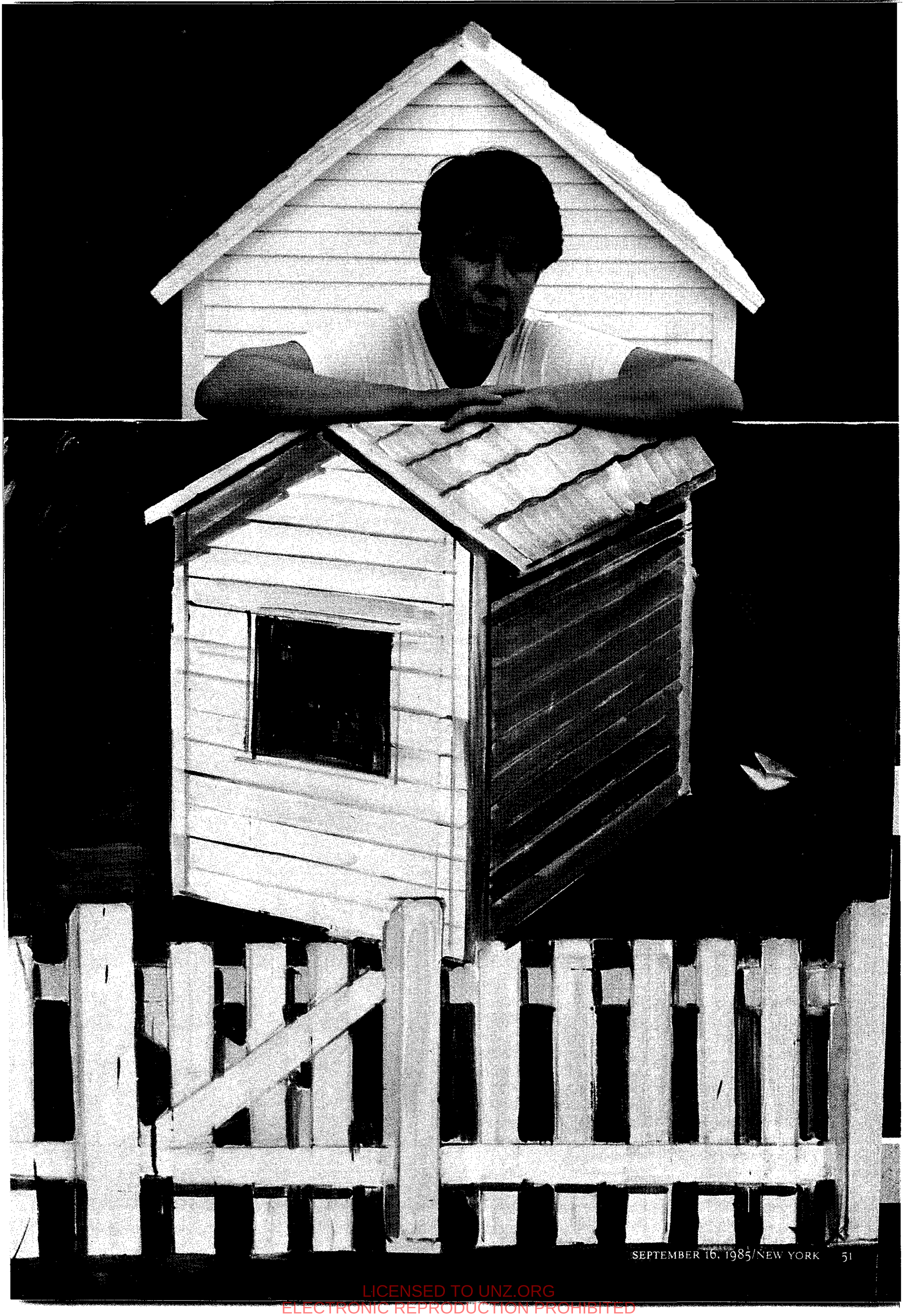
~

'TWENTIETH CENTURY AMERICAN DESIGN'

~

'ADVERTISING AMERICA'

Photograph by JAMES NACHTWEY



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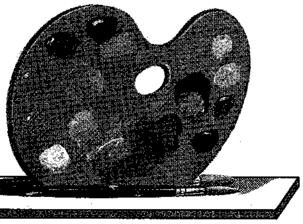
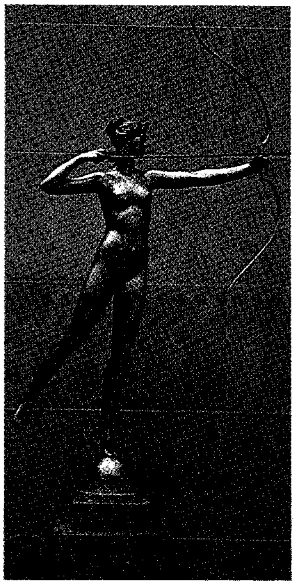
MUSEUMS

TOULOUSE-LAUTREC'S PARIS COMES TO THE MODERN, THE CITY OF VICTORY VISITS THE ASIA SOCIETY. OLD DUTCH MASTERS MAKE AN APPEARANCE AT THE MET. THE WHITNEY HOLDS A HUGE FURNITURE SHOW.



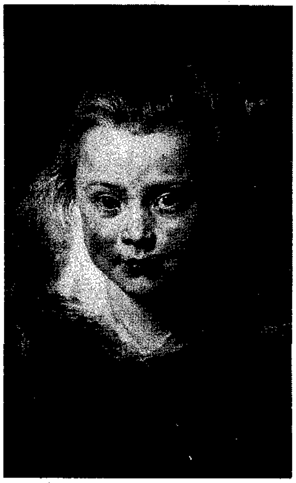
In symbol and in fact, India is staggeringly diverse. Getting a grasp on this turbulent human creation has proved awesomely difficult even for Westerners living (and ruling) there. Most of us lately have been getting our confusion secondhand, from TV and movies. But the real thing is on its way, unprepossessingly titled **Festival of India 1985–1986.** Part diplomatic rapprochement, part goodwill generator, part culture fair, the festival was conceived with the enthusiastic support of Indira Gandhi and, after her death, was expanded into a tribute to her by her son Rajiv. Over the next year there will be 200 related exhibitions and events across the United States. New York City, with its high concentration of museums, is the locus for much of the activity.



Diana, *by Saint-Gaudens.*

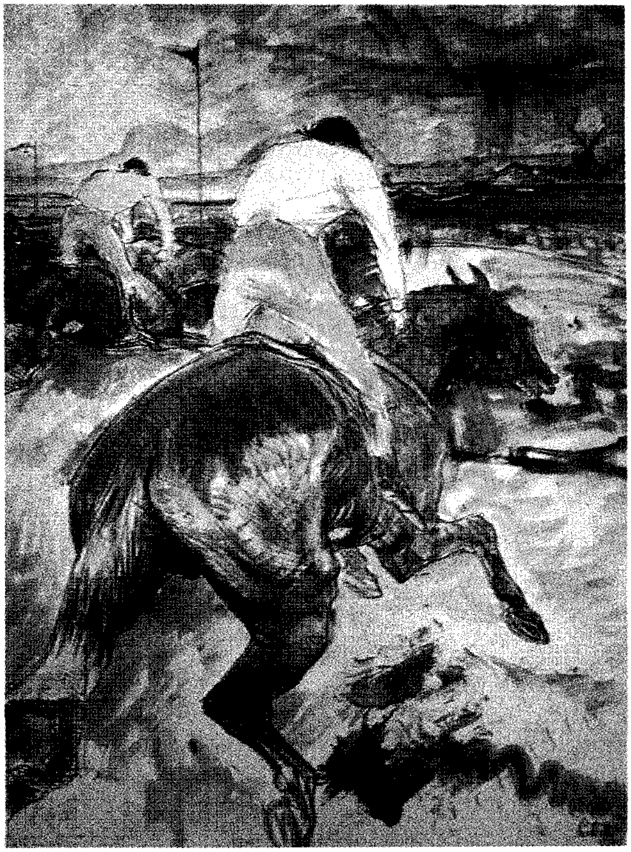
The keystone of New York's celebration is the show that inspired the festival: **"India!,"** at the Metropolitan Museum of Art. A wide cross section of the traditions that shaped modern India, this view of the "recent" past brings together paintings, ivories, jewelry, costumes, and other rich things created under Hindu, Indo-Muslim, and Western influences in the years 1300–1900. (Fifth Avenue and 83rd Street; September 14 through January 5, 1986.) . . . The Mughals were descendants of Turks and Mongols, and ruled India between the sixteenth and nineteenth centuries. The greatest of them, Akbar, died in 1605 after sponsoring a flourishing of the arts, described in **"Akbar's India: Art From the Mughal City of Victory,"** at the Asia Society. His fabled capital, decaying Fatehpur-Sikri, is documented in photographs by Sheldan Collins. (725 Park Avenue, at 70th Street; October 10 through January 5, 1986.) . . . Modern India recently invited a number of Western designers and architects to work together on a series of projects with Indian artisans. **"The Golden Eye"** is the Cooper-Hewitt's tribute to vanishing craftsmanship. (2 East 91st Street; November 5 through February 23, 1986.) . . . Twelve contemporary artists representing India's major working art centers are coming to the Grey Gallery via **"Contemporary Indian Painting From the Chester and Davida Herwitz Family Collection."** (33 Washington Place; December 10 through January 25, 1986.)

Henri Marie Raymond de Toulouse-Lautrec Montfa, haunted dwarf of Parisian café society, was also a fabulous graphic artist. The Museum of Modern Art's **"Henri de Toulouse-Lautrec"** attempts to create the feel of a Paris street in the 1890s as a setting for its ambitious survey of his lithographs and posters. (11 West 53rd Street; November 7 through January 26, 1986.)



A Rubens from Liechtenstein.

MOMA will also trace the twentieth century's curious affinity for acute angles, in **"Contrasts of Form: Geometric Abstract Art 1910–1980,"** via the works of Picasso, Kasimir Malevich, Frank Stella, Robert Ryman, and so on. (October 7



MOMA *will be surveying the work of Henri de Toulouse-Lautrec.*

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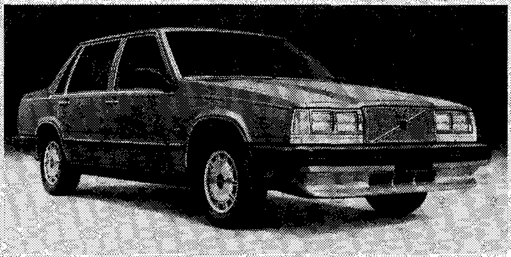

VOLVO

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METRO DEALERS

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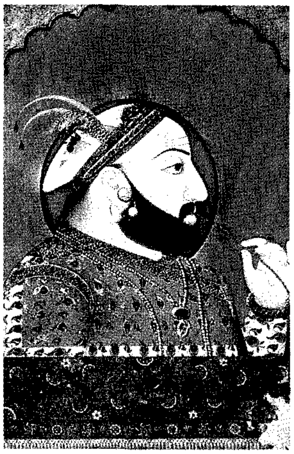
through January 7, 1986.)

The movement called Arte Povera (or "poor art," after the humbleness of its materials) appeared in Italy at the end of the 1950s. It remained one of the dominant sources of inspiration for nearly twenty years. In this country, the movement has always been more legend than reality. **"The Knot: Arte Povera at P.S. 1"** will be the first important exhibition in the United States of this forerunner of process art, earth art, and conceptualism. (46-01 21st Street, Long Island City; October 6 through December 15.)

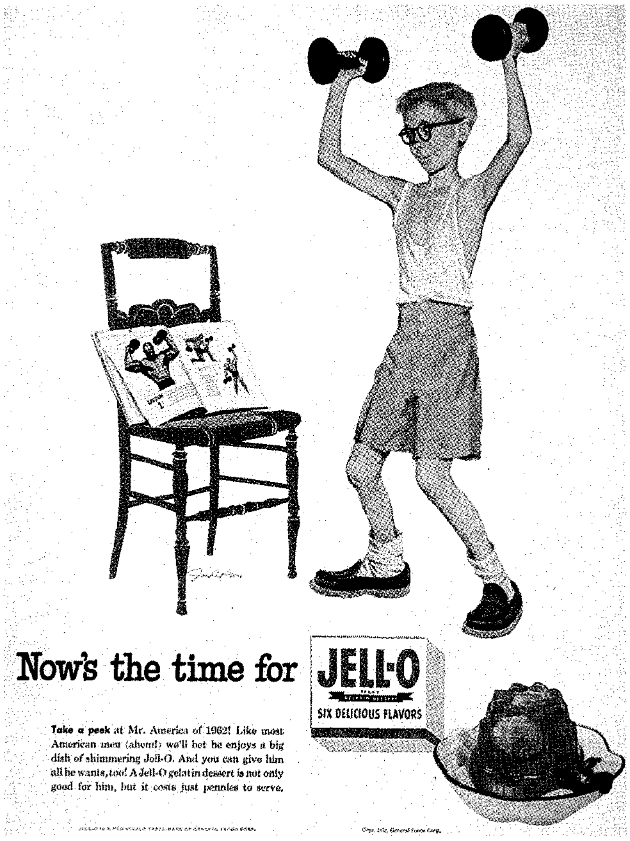


India at the Metropolitan.

A formidably baroque golden chariot from Vienna's Imperial heyday will join 104 Dutch, Flemish, and German masterworks—including Rubens's six-part *Decius Mus,* his finest painting cycle—in **"Liechtenstein: The Princely Collections,"** at the Metropolitan. The princes of Liechtenstein were once advisers to the Hapsburgs; they are now owners of one of the world's most astonishing private collections. When the prince wished to raise money a few years back, he merely sold Leonardo's *Ginevra di Benci* to our National Gallery. (October 26 through May 1, 1986.) Other Met recommendations: **"John Frederick Kensett: An American Master,"** which includes important works from the Hudson River School (October 29 through January 19, 1986), and **Augustus Saint-Gaudens,** which scrutinizes the nineteenth-century sculptor of noble maidens (November 19 through January 26, 1986).

"**High Styles: Twentieth-Century American Design"** is the Whitney Museum's all-out plunge into such diverse modern developments as Art Nouveau, Arts and Crafts, Deco, Streamline Moderne, and Pop. Furniture and appliances are set in "domestic tableaux" within an overall design by Robert Venturi. (Madison Avenue at 75th Street; September 19 through February 16, 1986.) The museum's other major production of the fall is **"Ralston Crawford,"** a show of work by the late Precisionist painter and jazz fan. (October 3 through February 2, 1986.)

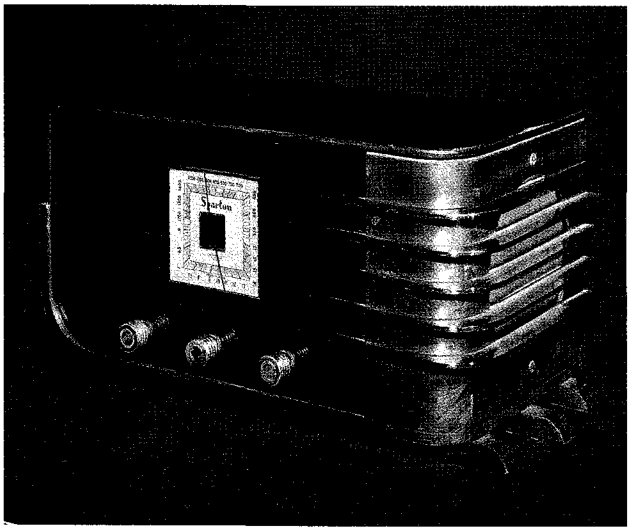
The Owl and the Pussycat's pea-green boat and other childhood fantasies will be reconstructed in the National Academy of Design's **"Edward Lear 1812–1888,"** a show of limericks, drawings, and other marvels from the mind and hand of a witty Briton. (1083 Fifth Avenue, near 89th Street; September 10 through November 3.)



Take a peek at Mr. America of 1962! Like most American men (ahem!) we'll bet he enjoys a big dish of shimmering Jell-O. And you can give him all he wants, too! A Jell-O gelatin dessert is not only good for him, but it costs just pennies to serve.

The Cooper-Hewitt is taking a look at advertising as art.

Artists disembarking in Paris from less enlightened parts of Europe around 1900 headed straight for the artists' quarter in Montparnasse. Picasso and Braque lived there, of course, but what interests the Jewish Museum in **"The Circle of Montparnasse: Jewish Artists in Paris 1905–1945"** is the arrival of such Jews as Modigliani, Chagall, Soutine, Pascin, and Sonia Delaunay. (1109 Fifth Avenue, at 92nd Street; October 22 through February 2, 1986.)



The Whitney's design show includes Walter Dorwin Teague's radio.

With attention focused on the proposed Times Square developments, **"Keep Times Square Alive"** and **"Ten Great Squares of the World,"** at the Municipal Art Society, will consider the factors that make an urban center vital. (457 Madison Avenue, near 51st Street; September 18 through October 31.)

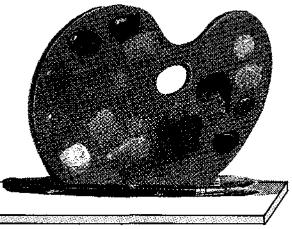
Better known for tableware and vintage wallpaper, the Cooper-Hewitt this winter turns to advertising art. The point of **"Advertising America,"** which will include more than 150 images, is to show advertising's influence on, and responses to, social change. (December 17 through March 9, 1986).

KAY LARSON

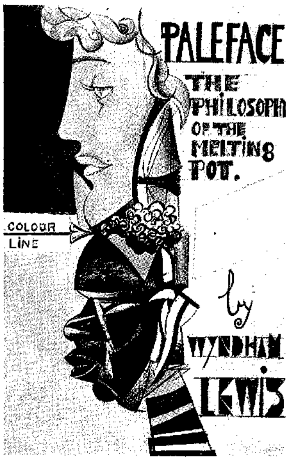
Photographs: top left, collection of Gopi Krishna Kanoria, Patna; bottom, Ronald Baxter Smith.

GALLERIES

RETROSPECTIVES OF WORKS BY GIACOMETTI AND WYNDHAM LEWIS. PAINTINGS OF SEAGULLS AND SUNDIALS, SCULPTURES OF PLUMBING PARTS. SEX ON THE BEACH AND UP AND DOWN THE HILL.



Lyonel Feininger fled Nazi Germany in 1937, leaving several dozen oil paintings behind with a supposedly trustworthy friend. The friend turned out to be not so trustworthy after all, and these early works, painted between 1907 and 1932, have only recently (after lengthy litigation in the East German courts) been recovered by the estate of the artist's widow. They will be shown for the first time in this country at Acquavella. (18 East 79th Street; October 15 through November 20.)



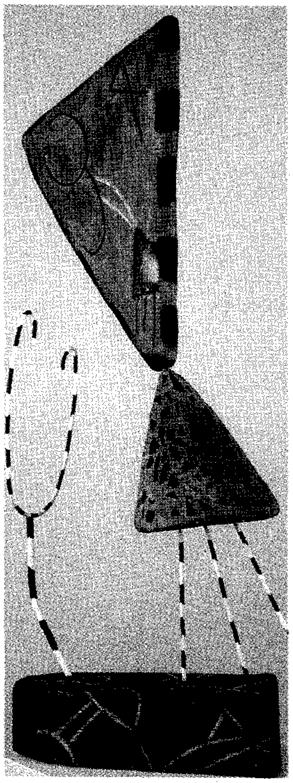
Lewis, at Washburn.

Last January, in a show entitled "Action/Precision: The New Generation in New York," Grey Art Gallery exhibited **Michael Goldberg**'s work from the 1950s along with that of five other painters of the New York School. This November, Vanderwoude Tananbaum will extend our view of Goldberg's work with a series of paintings he did between 1960 and 1962. Most have either black or deep-red grounds crossed by broad white brushstrokes. (24 East 81st Street; November 6 through 30.)

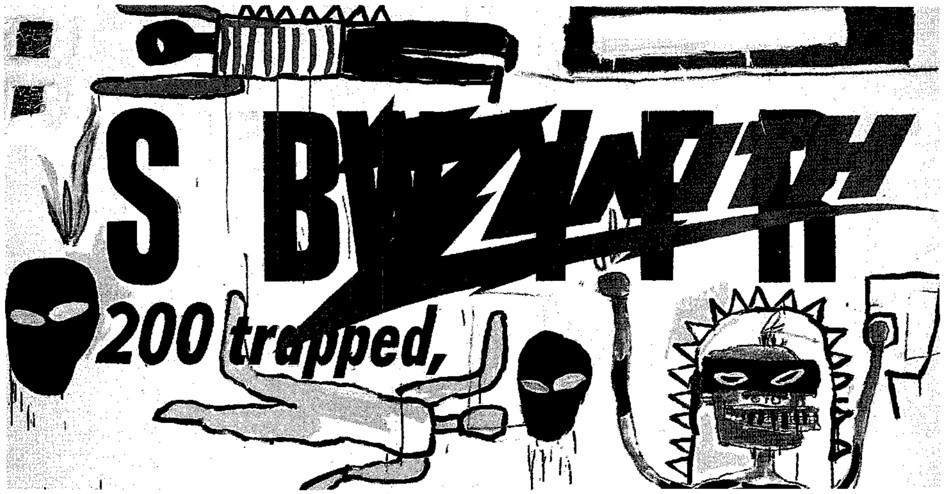
Kenneth Price's recent ceramic sculptures come in pairs: two cylindrical forms, one solid, the other hollow. It is as though one represents the "positive" of the "negative" in the other. The surfaces look more like wood than clay; each piece is painted a solid bright acrylic color. (Willard, 29 East 72nd Street; October 17 through November 23.)

Architect **Michael Graves**'s proposed wing for the Whitney Museum has caused almost as much of a stir in art circles as it has in the architecture world. Drawings of recent Graves projects will be at Protetch. (37 West 57th Street; December 6 through January 4, 1986.)

Garden hose is just one of the many unexpected materials **Harry Anderson** uses in his lamp sculptures. Other materials include old and new lamp parts, plumbing supplies, and shades made by glass artists **Dale Chihuly, James Carpenter,** and **James Harmon.** The Gallery of Applied Arts is exhibiting 30 of his most recent lamps. (24 West 57th Street; through October 5.)



A gritty Dan Bleier.

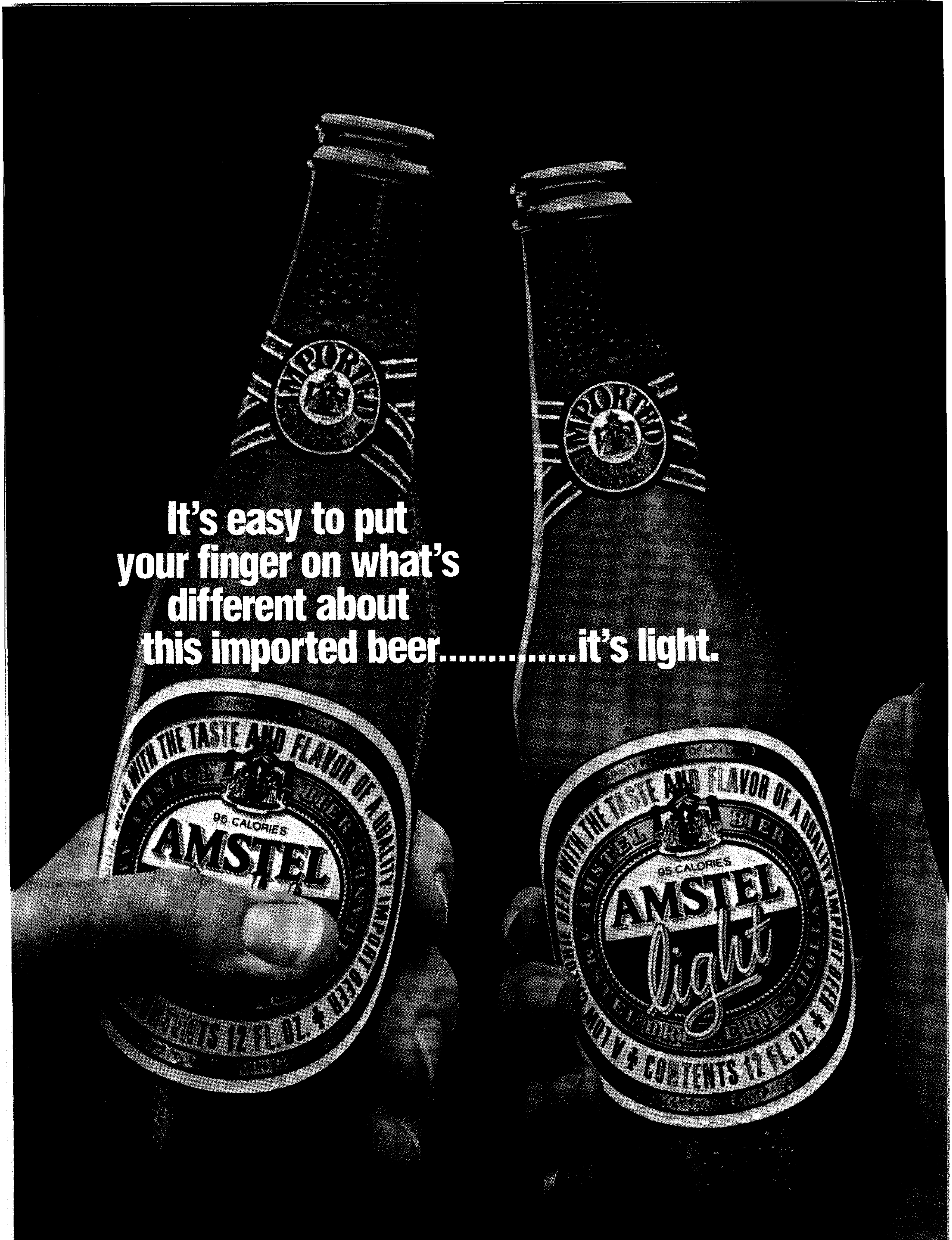


Andy Warhol and Jean-Michel Basquiat collaborated on a series to be shown at Shafrazi.

Concurrent with the exhibition at P.S. 1 (page 55), two of Arte Povera's leading practitioners will have their work shown in solo shows. Marian Goodman will present **Giulio Paolini's** recent work (24 West 57th Street; October 4 through November 2), and Sperone Westwater will exhibit works by **Mario Merz** (142 Greene Street; November 16 through December 20).

On September 17, Janis Gallery will open a show of sculpture, painting, and drawing by **Alberto Giacometti,** marking the upcoming twentieth anniversary of the artist's death. (James Lord's long-awaited biography of the artist is being published by Farrar, Straus & Giroux to coincide with the show.) Eighty-three works will be

Photographs: center, Prudence Cuming Associates, Ltd; bottom, Phillips/Schwab.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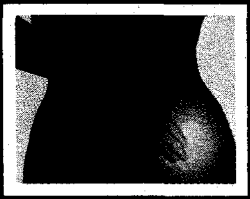

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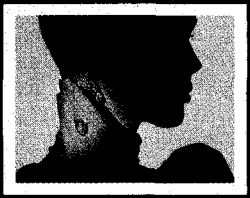
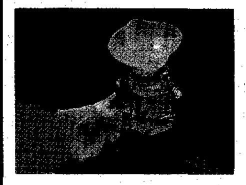


AND OSCAR

KNOWS WHAT MAKES A WOMAN BEAUTIFUL...



Oscar de la Renta
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bloomingdale's

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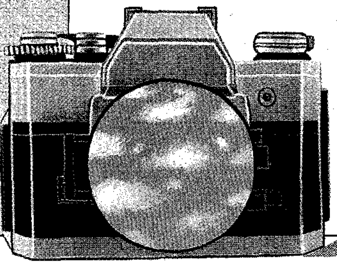
PHOTOGRAPHY

RICHARD AVEDON'S
OWN TRUE WEST

STARK PORTRAITS FROM A DUSTY OTHERWORLD, BY A MASTER OF THE *ZEITGEIST*

FOR ALMOST FOUR DECADES, RICHARD AVEDON has been recognized as an important photographer, but it has never been clear just how to place him. Does he rank with the greats, or is he too superficial? Is he a fashion photographer? Celebrity portraitist? Social commentator? Artist? Shrewd reporter of the *Zeitgeist,* who phrases the bad news magnificently? Over the past few years, Avedon has been photographing in what for him is new territory: out West, among the working classes. The ambitious project was commissioned by the Amon Carter Museum in Fort Worth, Texas, and on September 14, a show of 124 of the resulting portraits—drifters, miners, housewives, oil-field workers—opens there. All are beautifully reproduced in a Harry N. Abrams book; 40 to 50, under the title "In the American West," will go on view here from November 21 through January 4, 1986, at Pace Gallery (32 East 57th Street) and Pace/MacGill (11 East 57th Street).



Today, looking back, Avedon claims that his life's work has amounted to a portrait of America, from the DAR to artists and creators. No one has considered him in so large a perspective, but a reevaluation may be coming due.

Born in 1923, Avedon was the high-school poet laureate of New York City before dropping out of DeWitt Clinton. He served in the merchant marine for two years and snapped ID photos. Luckily for photography, in 1945 he won his first fashion assignment and promptly overturned the standard images of remote, immobile women in studio settings by taking his models onto the streets, choreographing their movements, and letting them laugh, cry, and behave almost like real people. His pictures seemed to sum up the lively, outgoing rhythms of the postwar world.

Avedon has always had an uncanny instinct for cultural shifts. He chronicled the decline of privacy (a 1961 photograph of a bare-breasted contessa) and the loosening of sexual strictures (a 1964 *ménage à trois* on the fashion pages). In the youth-crazed and precarious sixties, he snapped his models leaping about exuberantly against blank backgrounds, or in mannered poses, with faces like elegant masks of anxiety. He contributed to the high sexual stakes and sometime perversity of recent advertising by photographing the Brooke Shields ads for Calvin Klein and another *ménage à trois* for Dior.

As if it were not enough to register social change, Avedon has long wanted to shuck his fashion image and be taken seriously as an artist. Critics complained that his celebrity portraits were cruel, but his early-seventies photographs of his dying father were stunning proof that he could charge a picture with intense emotion. The last images in his 1978 Metropolitan Museum show were of women whose beauty depended less on fashion than on strength of character.

In 1979, Avedon headed west on the Amon Carter project to see "what happens to people, the ones who survive, and the ones who don't." He found what he brought with him—his own philosophy of life. Avedon freely admits that his portraits are partly autobiographical. "My father had a tragic sense of life," he says. "I grew up with that. Everything that happened in the family was seen as a potential disaster." Avedon saw his western subjects in this same anxious light: "They have absolutely no recourse. They're in a state of emergency every day."

His smudged coal miners and drifters with eroded faces come from Sam Shepard's West, or Raymond Carver's. Avedon, who read Carver's stories along the way, says all his sources are literary and that he's indebted to the existentialists. There are no props, no contexts in these pictures; the uninflected, stark white backgrounds have "something to do with just floating there. This boat we're in—there's no meaning to life except what we make of it."

How dire the emergency is becomes painfully clear in photographs of skinned animal heads in a meat-packing plant. "The fear of death," says the man who once made women impossibly beautiful, "has always been strong in me. This is what's underneath the beautiful skin of all of us."

The new work takes the temperature of the time yet again. In an era of official optimism, Avedon confronts the hopelessness of all who know the American promise was not made for them.

VICKI GOLDBERG

ALSO COMING UP:

~

MAN RAY

~

CARTIER-BRESSON

~

ROBERT CAPA

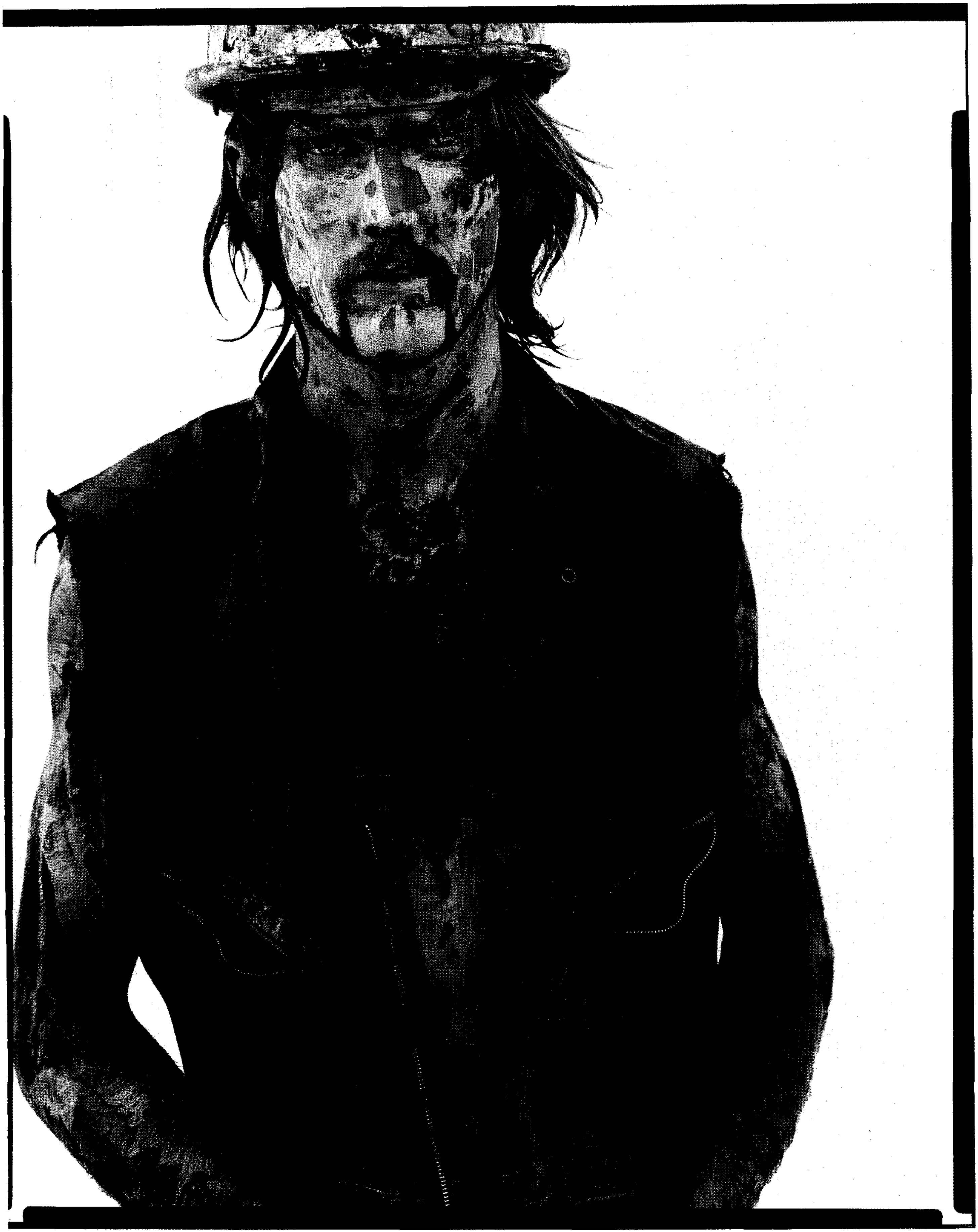
~

WILLIAM KLEIN

~

ANDRÉ KERTÉSZ

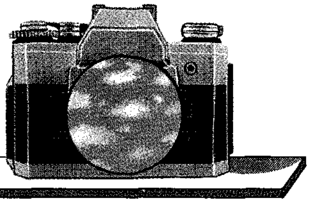
Photograph by RICHARD AVEDON



Tom Stroud
OIL FIELD WORKER
VELMA, OKLAHOMA, JUNE 12, 1980

PHOTOGRAPHY

MYSTERIOUS OBSESSIONS FROM NINETEENTH-CENTURY FRANCE, ROMANTIC VISIONS OF NEW ORLEANS. RUTH ORKIN, IMOGEN CUNNINGHAM, AND OTHERS IN A TRIBUTE TO LEE WITKIN.



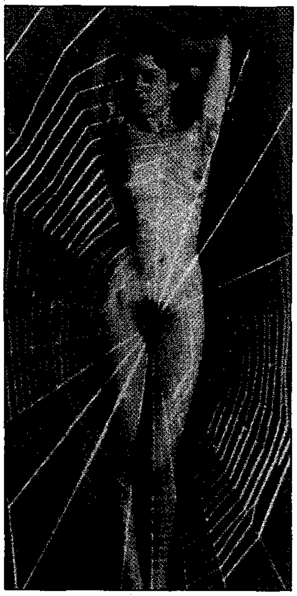
Matisse at work, by Robert Capa, at ICP.

Back in 1921, Emmanuel Rudnitzky of Philadelphia traveled to Paris and made friends with James Joyce, Tristan Tzara, Gertrude Stein, and Pablo Picasso, among others. These days, Rudnitzky, better known as **Man Ray,** is remembered as a painter, a collagist, and one of the leading innovators in the field of photography. This fall's show at Light Gallery will have 51 examples of the late artist's unique black-and-white work, including rayographs, solarizations, nudes, and portraits of his famous friends. (724 Fifth Avenue, near 57th Street; October 17 through November 17.)

When director John Huston was recently asked about people he considered to be geniuses, he named Ernest Hemingway, William Faulkner, Mark Rothko, and photographer **Henri Cartier-Bresson.** The Cartier-Bresson exhibition, "A Half-Century of Portraits," at the International Center of Photography, will provide ample evidence to back up that claim. The 60 prints in the show are drawn from every phase of the French artist's half-century of work. (1130 Fifth Avenue, at 94th Street; September 14 through November 10.)

The late **Robert Capa,** often called the greatest of war photographers, is perhaps best known for his ability to find the humanity in horrific scenes, but insight can be found in every aspect of his diverse work, ranging from his celebrity portraits to his pictures of Parisian children in the 1930s. ICP's show, "Robert Capa: A Retrospective, 1932–1954," will present the full scope of his talent for the first time with about 160 pictures drawn from both the archives of Capa's contact sheets and his most famous published photojournalism. (1130 Fifth Avenue, at 94th Street; September 14 through November 10.)

Although it wasn't until the 1970s that **André Kertész** was recognized as one of the most important of modern photographers, the 91-year-old artist has been taking great pictures all his life. As a young man in Paris, he was a pioneer in photojournalism, influencing such people as Cartier-Bresson and Brassaï. On moving to New York later in life, he expanded his personal vision, capturing rich details of design and images of the human condition. The 187 images and other documents in the Metropolitan Museum of Art's show constitute the first Kertész retrospective since 1964 and represent the best of his work from both Paris and New York. (Fifth Avenue at 82nd Street; December 12 through February 23, 1986.)



Man Ray's Spider Lady.

One of the most controversial shows of the upcoming season is sure to be **"An Obsession Album"** at Daniel Wolf. These 40 mysterious prints, discovered by Wolf last year in Europe, seem to have been taken by an anonymous French photographer in about 1855 and show models in bondage poses, pretending to be burned at the stake or decapitated. But the technique intrigues; these pictures might represent some of the first examples of collage and painting

Sasha, *from Joel Meyerowitz's* A Summer's Day.

Photograph page 61: ©1985 Richard Avedon, Inc., courtesy of the Pace Gallery. Photographs this page: top right, collection of Dennis H. Powers; center, ICP/estate of Robert Capa 1985; bottom, ©1985 Joel Meyerowitz.

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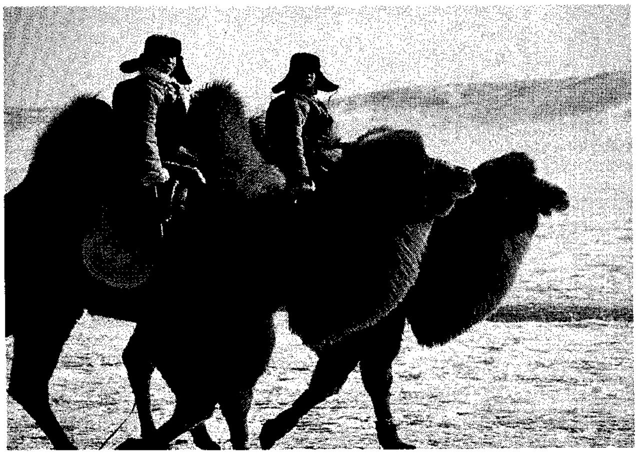
in photography. (30 West 57th Street; September 5 through October 5.)

Very early in this century, **Lewis Hine** was hired by the National Child Labor Committee to photograph the horrific working conditions of children in New York and around the country. The resulting pictures caused such an uproar that protective legislation was eventually passed. The 100 images on display at Photocollect not only represent some of the first examples of photography for social reform but are a hauntingly sad record of bad times. (740 West End Avenue; September 21 through October 19.)


Hiroji Kubota's Boys Riding Camels, *at ICP.*

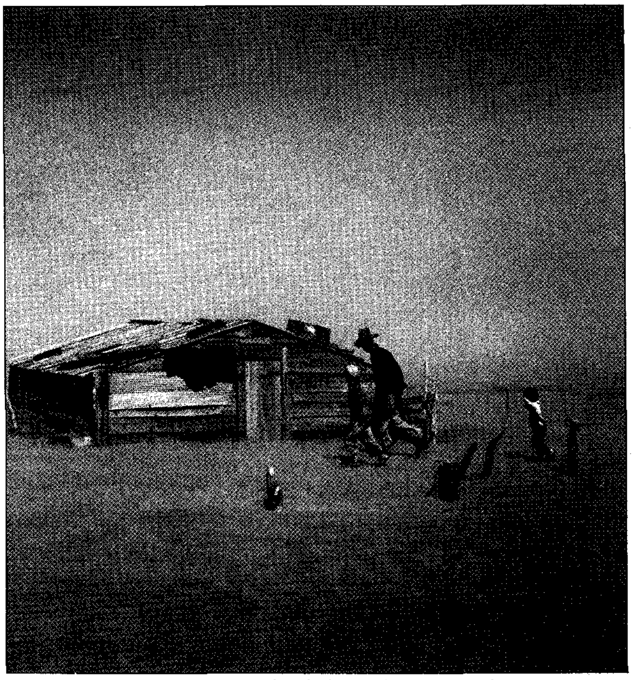
When **Lee Witkin** first rented gallery space in 1969, there were only two other photography galleries in New York, and one of them was a furniture showroom. People in the field discouraged him, saying there was no market and predicting he'd be lucky to keep his place open for a year. But during the 1970s, there was an explosion in photography collecting, and his gallery became one of the most successful in the city. Witkin died last year, and the gallery that bears his name is paying tribute to him with a memorial show that will have work by over 70 photographers, including Berenice Abbott, Ansel Adams, Imogen Cunningham, Ruth Orkin, and W. Eugene Smith. (Witkin Gallery, 415 West Broadway; September 11 through October 26.)

Over the course of her long career, **Ilse Bing** has excelled in a number of different fields. As a young self-taught photographer, she was one of the first to take night pictures and to use portable electronic strobe lighting. She was also known for her images of Paris, nature, people, and streets before she gave up photography in 1959. This fall's show at Zabriskie will concentrate on her fashion photography from the 1930s. (724 Fifth Avenue, near 57th Street; October 1 through 26.)

Even though the American artist **William Klein** has been living in Paris for 30 years, his influence has been apparent here. His film *Mr. Freedom* was a longtime staple of cable television, and his innovations in "anti-photography" have been showing up in the work of younger photographers. Now Zabriskie is presenting about 40 new photographs by Klein. It's his first American exhibition since 1981. (724 Fifth Avenue, near 57th Street; October 22 through November 23.)

The last thing **Clarence John Laughlin** was interested in was the latest trend in photography. Instead, he considered himself to be an "extreme romanticist," chasing a personal vision that made him one of the most idiosyncratic of all American photographers. In the best of his work, he found life and humor in objects as inanimate as buildings in New Orleans and old Coca-Cola signs. Laughlin died earlier this year. Robert Miller's memorial exhibit will include his images from the 1940s, many of which have never been exhibited or published before. (724 Fifth Avenue, near 57th Street; September 11 through 28.)

A tugboat by Kertész.


Dust Storm, *a classic by Arthur Rothstein.*

Even after years of splashy color and MTV-style kineticism, some of the most powerful and innovative photography around is still being done in black and white. This fall's show of recent black-and-white acquisitions at the **Brooklyn Museum** will bring together more than 100 pictures by artists from several different eras. Highlights will include older works, such as Arthur Rothstein's stark shot of Oklahomans caught in a dust storm, as well as newer photographs, including George Forss's dreamlike urban landscapes. (200 Eastern Parkway, Brooklyn; December 12 through February 17, 1986.)

Also notable: From Magnum: **"Photographs, 1932–1967"** (Pace/MacGill, 11 East 57th Street; September 12 through October 12); **Joel Meyerowitz** (Daniel Wolf, 30 West 57th Street; December 3 through January 4, 1986); **Hiroji Kubota** (ICP, 1130 Fifth Avenue, at 94th Street; November 17 through January 5, 1986).

PETER BLAUNER

Photograph, top right: collection of Elisha Whittelsey.

MUSIC

THE SILVERY RADIANCE OF KATHLEEN BATTLE

THE SOPRANO WILL SHINE IN STRAUSS AND MOZART AT THE MET AND OFFER A SOLO RECITAL

ALSO COMING UP:

~

A TRIBUTE TO COPLAND

~

THE ISRAELI PHILHARMONIC

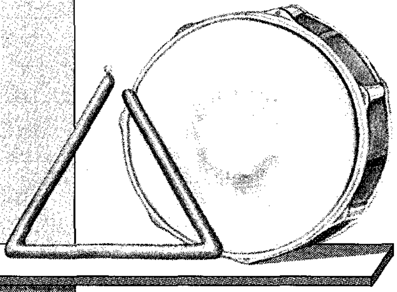
~

'KISMET'

~

HERMANN PREY

BY THE TIME KATHLEEN BATTLE HAD FINISHED singing the title role of Handel's *Semele* last winter, she had proved her point: No longer a promising young artist, she was a major vocal personality, and a cheering audience at Carnegie Hall obviously agreed. "Myself I shall adore," warbles the supremely self-confident Semele in Act III as she gazes into a hand mirror, thoroughly delighted with herself. I asked the soprano if this aria might possibly have some personal significance for Kathleen Battle. "It would seem so" was her giggly reply. "My two nephews were watching the concert, and they asked me later if I was singing or modeling."



Battle was definitely singing Semele, and in her own special way—"a form of rapturous lyrical communication," as one awed critic has described it. In fact, most everyone who hears her voice is astonished by its freshness, pure timbre, and silvery radiance. Beyond that, there is her infectiously spontaneous musical personality that instantly disarms audiences. Musicians too. "Can you believe it?" says James Levine, the Metropolitan Opera's music director. "Can you imagine finding a singer of this quality, with such a perfectly trained classical vocal technique, in Portsmouth, Ohio?"

Kathleen Battle did begin singing in Portsmouth, where she was born 35 years ago, but her first musical memories are of her father, who sang with a gospel quartet. The soprano's "classical technique" apparently came to her naturally rather than through any special instruction—Battle's music degrees are in education, not performance. She was more or less yanked onto the stage by the late Thomas Schippers, who frequently engaged the young singer when he was conductor of the Cincinnati Symphony in the early 1970s. A short time later, Levine heard Battle and embarked on an intensive coaching-and-grooming process that continues today.

While Levine may not exactly have been Svengali to Battle's Trilby, the conductor has played a major role in the singer's career ever since her Metropolitan Opera debut, in 1977, as the Shepherd Boy in *Tannhäuser*. Met audiences will hear the soprano early this season, on September 27, when she sings Sophie in a revival of *Der Rosenkavalier*. After six performances of the Strauss role, Battle will turn to Mozart in November: Susanna in a new Met production of *The Marriage of Figaro*, conducted by Levine and staged by Jean-Pierre Ponnelle. Best of all, Battle will have the stage of Alice Tully Hall to herself on February 2, 1986, when she will sing a solo recital.

Few would guess it from hearing her, but Battle considers singing an intense and nerve-racking profession. "The farther one goes in this career," she says, "the more pressures there are. What I try to do when I go out onstage is to give as representative and as good a performance of mine as I possibly can. If it happens to be a little more than that—fine. Often, it won't, but that doesn't mean you should put yourself in a pressure cooker."

That kind of down-to-earth attitude is one crafty Battle maneuver in the art of self-preservation, and perhaps partially explains why the media profiles that pry into her life and career generally seem so spiceless. The lady is cautious, refuses to discuss her (unmarried) private life. Is the sweet exterior actually a façade that masks, according to rumor, a temperamental, "difficult" colleague? Did she really reduce Dame Kiri Te Kanawa to tears during rehearsals for the Met's *Arabella*? What about her reluctance to discuss race issues (her response on that subject—"Can't we just pretend I'm green"—has become legendary)? Does anyone really care that she may be a little bit devilish, at least as long as she continues to sing so angelically?

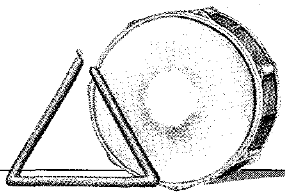
Probably not, even though Battle's repertoire of about a dozen handpicked opera roles is unlikely to grow too much in the near future. For now, the soprano plans to resist all temptations to extend herself beyond the soubrette territory in which she feels most comfortable, those resourceful and charming "inas" (Despina, Zerlina, Norina, Adina, Rosina), along with a few "ettas" (Zerbinetta and Nanetta) and at least one "anna" (Susanna). This is the repertoire where the special qualities of Kathleen Battle's voice, musicianship, and stage personality shine brightest, and the glow should keep operagoers warm for many seasons to come.

PETER G. DAVIS

Photograph by STAN FELLERMAN

MUSIC

MAURICE SENDAK DOLLS UP THREE ORANGES. MARTINA ARROYO GOES UP IN FLAMES. THE MET PUTS ON A NEW SHOW FROM OLD RUSSIA. ST. JOHN THE DIVINE CELEBRATES THE EQUINOX.

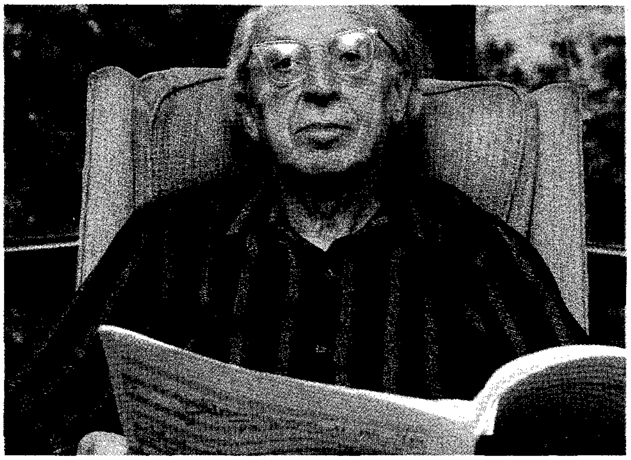


MESSAGE FROM INDIA

The opening performance event of New York's participation in the nationwide Festival of India 1985–1986 is Lincoln Center's **India Festival of Music and Dance** at Alice Tully Hall September 10 through 15 (see Dance listings, page 168, for more details). On September 11 at Avery Fisher Hall, Zubin Mehta will conduct the New York Philharmonic, some Indian drummers, and sitarist Ravi Shankar in a salute that includes Shankar's Sitar Concerto No. 1.

The first subscription concerts of the Philharmonic, September 12, 13, 14, and 17, include works by two Indian composers: L. Subramaniam's *Fantasy on Vedic Chants for Indian Violin and Orchestra,* in its world premiere, the composer as soloist, and Sohal's *From Tagore's "Gitanjali,"* also a world premiere. Shankar will be at the Metropolitan Museum for a lecture October 13 and a sitar recital October 14. The Asia Society will offer a program called "Krishnattam," on October 23. And the Society for Asian Music plans several Indian music-and-dance concerts at the Metropolitan Museum, beginning September 22.

The 92nd Street Y welcomes the Tokyo String Quartet.



Copland turns 85 and the city celebrates.

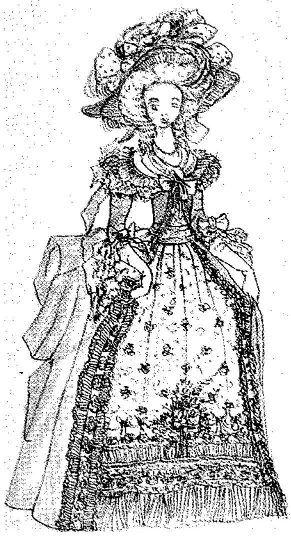
BIRTHDAY SALUTES

This year's major anniversary tributes will be in honor of two contemporary composers, both of them still active on the New York scene: **William Schuman,** who turned 75 in August, and **Aaron Copland,** 85 this November. Schuman will be saluted with a retrospective at the Juilliard School (where he was president from 1945 to 1962) beginning with performances November 22 and 24 of *Casey at the Bat.* Three works by Copland, including the *Billy the Kid* Suite, will be played by Mehta and the Philharmonic on the program September 12 through 17.

THE TWO CARNEGIES

Carnegie Hall is celebrating its ninety-fifth anniversary this season, and its orchestra programs start with **Leonard Bernstein and the Israel Philharmonic:** September 21, the work will be Mahler's Symphony No. 9, and the next day, Bernstein's *Halil* and his *Symphonic Dances From "West Side Story"* with Brahms's Symphony No. 1. Other visiting orchestras will include the **Vienna Philharmonic** September 26, 27, and 28; the **Concertgebouw Orchestra of Amsterdam** October 3 and 4. On October 18, Gunther Herbig will conduct the rarely heard "Leningrad" Symphony of Shostakovich, with the **Detroit Symphony.**

The **National Orchestra of New York,** Alvaro Cassuto conducting, will begin a season of six Carnegie concerts November 26, with Martina Arroyo as Brünnhilde in the Immolation Scene. On October 27, John Mauceri will lead the **American Symphony Orchestra** and the **Collegiate Chorale** in a program that includes Shostakovich's *Tahiti Trot,* inspired by Youmans's "Tea for Two." Dennis Russell Davies will open the season for the **American Composers Orchestra** with the pianist Keith Jarrett as soloist. There'll be three firsts: the New York premiere of



Ponnelle's new Figaro *designs.*

Photographs: top, Nancy Rica-Schiff; left, Don Hunstein; right, James Heffernan.

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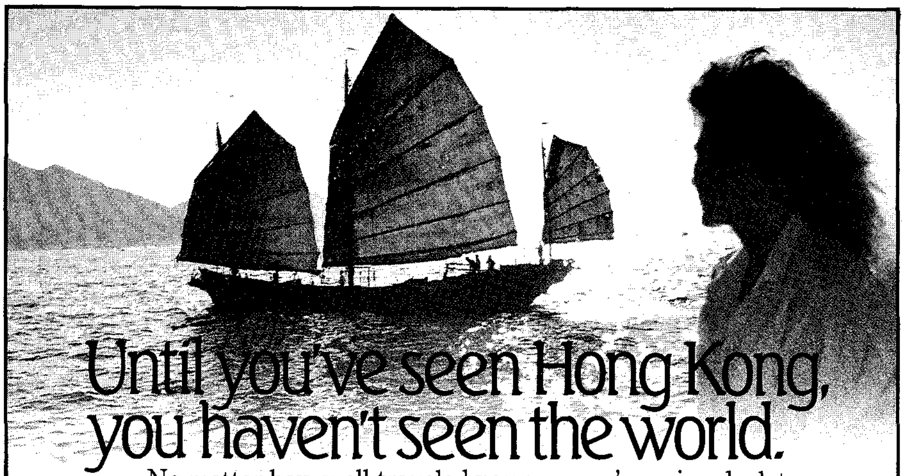

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MUSIC

Roger Sessions's Symphony No. 4 and the world premieres of Meyer Kupferman's *Challenger* and Lou Harrison's Piano Concerto.

The **Juilliard String Quartet** will offer a season-long cycle of all the Beethoven string quartets, the first two programs November 3 and December 8. Robert DeCormier has written a new work, *Sonnets to Orpheus*, for his **New York Choral Society**, and it will premiere November 2. Among the solo recitalists at the hall: tenor **Carlo Bergonzi** October 20, violinist **Nathan Milstein** October 30, pianist **Emil Gilels** November 20.

Keith Jarrett has a world premiere.

Carnegie Recital Hall will field thirteen series, with umbrella subjects from jazz to chamber music, folk to Renaissance sounds. Pianist Israela Margalit will host **Music and More**, beginning October 23 with a Bach program and continuing with Schumann December 11, the latter spotlighting, among others, baritone Tom Krause, who will sing the *Dichterliebe*.

CENTER STAGES

The **New York City Opera** is sliding without a break from summer into autumn, with three new productions to come in the final portion of the twenty-week season. Prokofiev's commedia dell'arte fable, *The Love for Three Oranges*, will open September 13. This one has characters called the King of Clubs and Fata Morgana, and three princesses imprisoned within the oranges; director Frank Corsaro and designer Maurice Sendak have put them all together in a fanciful mix.

From Broadway comes another fairytale musical, and its star—*Kismet*, opening October 3, with George Hearn in his operatic debut as the adventurous beg-

WALL STREET JOURNAL
Taylor Jones 1985

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gar-poet, Hajj. The fable was first a play (1911), then a movie, then three more, then the Robert Wright and George Forrest Broadway musical (1953), with music adapted from Borodin (remember "Stranger in Paradise"?), which is the NYCO *Kismet*, and then a movie of that musical.

The third new City Opera venture is Dominick Argento's *Casanova*, in its New York premiere, opening November 1 with Timothy Nolen in the title role. Although it will be sung in English, it will have over-the-stage subtitles, the better for us to follow "the intricate plot line."

Meanwhile, over at the **Metropolitan Opera**, *Tosca* will open the season September 23, with Montserrat Caballé and Luciano Pavarotti. Two new productions will bow before January 1: Mussorgsky's *Khovanshchina* October 14 and Mozart's *Le Nozze di Figaro* November 22. Natalia Rom, Martti Talvela, Florence Quivar, and Wieslaw Ochman will star in the melodrama of Old Russia, not heard at the Met since 1950. August Everding will direct, Ming Cho Lee is the designer, and the work will be sung in Russian. Opening just six months before the opera's 200th birthday, the new *Figaro* will star Carol Vaness, Kathleen Battle, Frederica von Stade, Ruggero Raimondi, and Thomas Allen. Production and design are by Jean-Pierre Ponnelle.

The **New York Philharmonic** will perform Korngold's Piano Concerto for the Left Hand in its U.S. premiere September 19, with Gary Graffman as the soloist. On October 3, the first Philharmonic program to salute William Schuman in his birthday year will include the Symphony No. 8. Giuseppe Sinopoli will conduct the New York premiere of his *Lou Salome* Suite October 9. Mehta will return for an official Copland eighty-fifth-birthday tribute, an all-Copland program that includes the world premiere of the orchestral version (by Philip Ramie) of *Proclamation*, along with the Piano Concerto, Bennett Lerner the soloist; the dates are November 14, 15, and 19. In still another salute, Leonard Bernstein will conduct the Schuman Symphony No. 3 and Copland's Symphony No. 3 on December 5, 6, 7, and 10.

The **Chamber Music Society of Lincoln Center** will open at Alice Tully Hall October 20, and on November 1 and 3 will honor William Schuman by performing his *In Sweet Music*, commissioned by the Society in 1978, with guests mezzo-soprano Jan DeGaetani and harpist Osian Ellis joining Society members. A new commissioned work, *Sacred*

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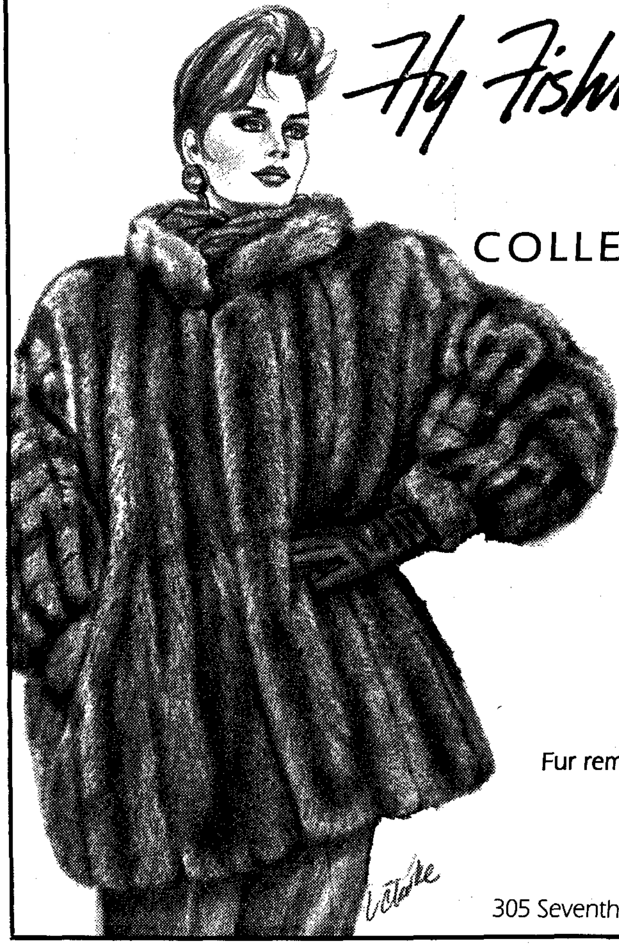

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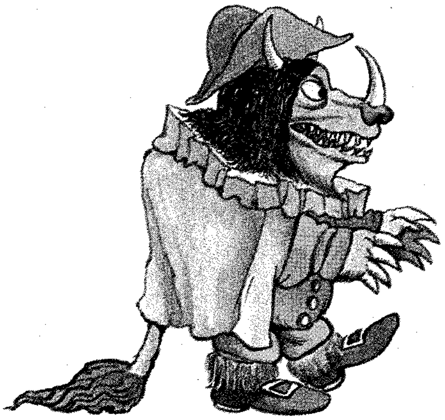
MUSIC

Ground for the American Indian, by Keith Jarrett, will have its world premiere December 15, with the composer at the piano and Richard Stoltzman guest clarinetist.

A new enticement on the **Great Performers at Lincoln Center** roster is an opera-in-concert pair at Avery Fisher Hall: On October 27, Verdi's *Giovanna d'Arco* will star Margaret Price, Sherrill Milnes, and Carlo Bergonzi; November 25, Joan Sutherland, Jerry Hadley, and Judith Forst will appear in Donizetti's *Anna Bolena.*



Sendak designs a Prokofiev opera.

Among the orchestras from abroad: the Munich Philharmonic, conducted by Lorin Maazel, October 21; the NHK Symphony Orchestra of Japan, Yuzo Toyama conductor, October 23; the Vienna Symphony with Wolfgang Sawallisch, November 3. Pinchas Zukerman will play both violin and viola in a recital with pianist Marc Neikrug November 15, and pianist Bella Davidovich will play Chopin and Schumann November 17.

The Great Performers lineup at Alice Tully Hall includes **Four by Four or Strictly String Quartets,** beginning October 13 with the Cleveland, which will offer the New York premiere of a quartet by John Harbison. One of the visiting groups will be the lively King's Singers from England on December 12.

The **Waverly Consort** will come back to Tully Hall for its annual Thursday and Saturday series, this time focusing on four early composers. November 14 and 16: Basically Byrd.

Decidedly more contemporary in performing style and repertoire is Peter Maxwell Davies's group, the **Fires of London,** last seen here in 1983. It'll be at Alice Tully Hall November 29, 30, and December 1 for five performances, three devoted to Maxwell Davies's chamber opera *The Lighthouse,* in its New York premiere.

Drawing from *The Love for Three Oranges. The Glyndebourne Version.* by Frank Corsaro and Maurice Sendak.

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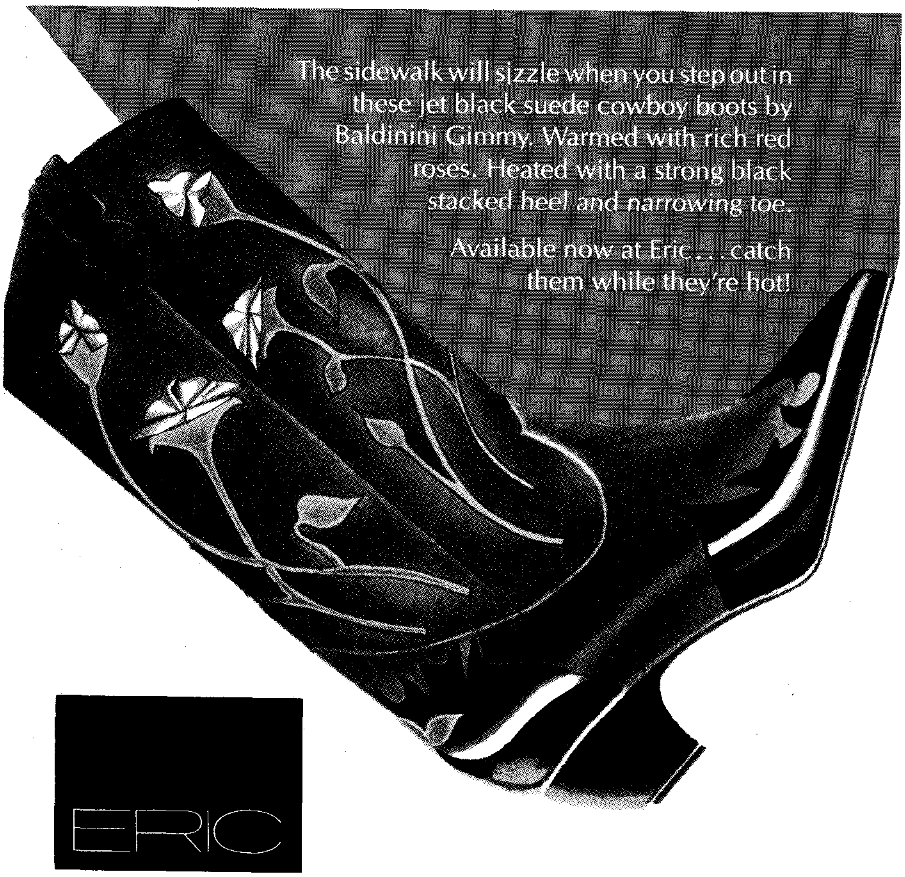
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MUSIC

THE HALLS ARE ALIVE

At the 92nd Street Y, baritone **Hermann Prey** will give three recitals of Schubert lieder October 9, 16, and 23, and soprano **Victoria de los Angeles**, another exemplary singer of art songs, will appear November 6. On its major concert series, the **Y Chamber Symphony**, under Gerard Schwarz, will include a contemporary work or two on almost every evening's program. In its fifteenth-anniversary season, the **Tokyo String Quartet** will appear November 9; other Distinguished Artists will be violinist **Elmar Oliveira**, October 12, and pianists **Alexis Weissenberg** and **Peter Serkin**, November 2 and 30, respectively.

There will be seven in-house series at Merkin Hall, one of the most popular being **On Original Instruments**, with Malcolm Bilson, fortepianist. It will start October 28 with the Salomon String Quartet of London. **Concerts Plus**, an independent series with cellist Simca Heled as artistic director, will begin November 21 in an evening called Living Legends, which will feature the world premiere of Michel Michelet's *Meir's Legend*.

At the Brooklyn Academy of Music, the **Brooklyn Philharmonic** and conductor Lukas Foss will offer only two programs before year's end. On the opener, November 15, 16, and 17, Youri Egorov will play the Chopin Piano Concerto No. 2. Debuting on BAM's chamber-music series are the **Ridge String Quartet**, the **Meliora Quartet**, **St. Luke's Chamber Ensemble**, and Frans Brueggen's recorder trio, **Sour Cream**.

OTHER SPACES

Among the several Metropolitan Museum concert series is **Mostly Music: Gidon Kremer Presents Lockenhaus**, in which the violinist will re-create his Lockenhaus Festival, held each year in a village near the Austro-Hungarian border. Kremer will perform on the first two programs, October 3 and 18.

At Town Hall, **Philharmonia Virtuosi**, under Richard Kapp, will open its series October 29 with a concert version of Handel's *Imeneo*, described as the composer's only operetta and starring the pop vocalist Maureen McGovern.... **The New England Bach Festival** will send its forces to Symphony Space October 2, for a tribute to artistic director Blanche Moyse. On October 14, Moyse will conduct the *St. John Passion*....The

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New School Concerts series opens October 20 with Alexander Schneider conducting his favorite Haydn symphonies. **New Musicians at the New School** will spotlight, among others, soprano Danielle Woerner October 21 and the Resonance Ensemble November 18.... Two **Peoples' Symphony Concerts** series at the Washington Irving High School, in Greenwich Village, will open in October, one with the Juilliard String Quartet October 19, the other with pianist Richard Goode October 26.

Maureen McGovern in her "classical" debut.

Highlights among many programs in the churches and in college-campus halls about town: **Musica Sacra's Basically Bach Festival** will present four evenings of cantatas and other works by Bach, Handel, and Scarlatti at the Central Presbyterian Church, beginning October 5. ... **Music Before 1800** will open its series at Corpus Christi Church September 22 with a tenth-anniversary concert..... Pianist **Claudio Arrau** plays his only New York–area recital for the fall on October 26 at Lehman Center for the Performing Arts in the Bronx.... Mezzo **Jan DeGaetani** will appear with the Queens Symphony under David Katz, November 16 and 17 at Queens College's Colden Center, in a Bach-Handel birthday celebration.... Brooklyn Center for the Performing Arts at Brooklyn College will have two starry series: The **San Francisco Western Opera Theater** will make its New York debut November 2 in a staged performance, in English, of *Don Giovanni*, and pianist **André Watts** will open the other series December 15.... **New Music in a Great Space**, at the Cathedral of St. John the Divine, will begin September 22 with a candle-lit "Grand Ceremonial for the Equinox"; 35 musicians, including the Equinox Winds, will be on hand to tell us that the fall season has well and truly begun.

FLORENCE FLETCHER

Photograph ©1985 by Marc Raboy.

DANCE

AN AMERICAN ORIGINAL MARKS HER COMPANY'S FIFTEENTH YEAR, AT CITY CENTER

ALSO COMING UP:

BALANCHINE'S 'RUBIES'

LAURA DEAN

MAURICE BEJART

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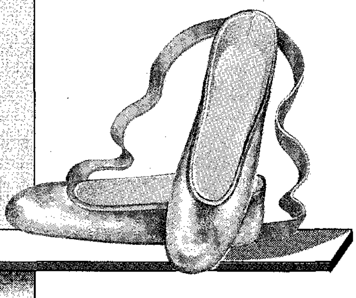
TRISHA BROWN'S PERMANENT REVOLUTION

APPROACHING 50, A LANKY, MERCURIAL MOVER with a craggy face, unruly curls, and sharp, deep-set eyes, Trisha Brown looks like what she is—both a revolutionary and an American institution. The dancer and choreographer has been in the forefront of the radical postmodern movement since its birth in the early sixties. Nowadays, however, her productions have an opera-house lushness and comparable venues; her company will celebrate its fifteenth anniversary with a season (September 17 through 22) at City Center. Unlike her unaccompanied, undecorated early pieces, Brown's newest work, *Lateral Pass,* will have a score commissioned from Peter Zummo and an intricate visual installation by Nancy Graves. Yet the choreography itself, seen in rehearsal in Brown's SoHo loft, is as maverick as ever.



Brown and her dancers twist, lunge, prance, and squiggle across the space, patterning it with a tangle of contradictory paths. Energy spurts from the most unpredictable parts of the body, and the usual rules about up and down appear to have been abandoned. A great hullabaloo of motion turns out to be a false alarm, while a meditative moment dissolves in a cacophony of disparate impulses. Underneath it all, you glimpse a core of logic, but it's so refracted it's impossible to grasp whole.

Asked to discuss her choreography, Brown has said, "Every time I start talking about my work, I feel that I'm lying." She gets closest to it obliquely, in describing one of her evident inspirations, the deep forest that lay at the edge of her hometown, Aberdeen, Washington: "The terrain was broken. Light was let through in strange places. There were layers and layers of subject matter. It was elusive, yet full of promise."

After an outdoorsy, athletic childhood in the Northwest, Brown majored in dance at Mills College, where she learned Martha Graham's modern-dance technique and the principles of composing a well-crafted dance. She wrestled with this material from the start—"I couldn't find the motor in it"—and began to look elsewhere. Her search took her to Anna Halprin's workshops in California—where "we'd improvise for hours out on the deck, making aggressive, unintelligible sounds, until the police came"—and then to Merce Cunningham's studio in New York. There, she joined the classes of Robert Dunn, who was applying John Cage's theories to dance, shattering all previous notions of what was permissible in choreography.

Out of these classes in the early sixties grew the Judson Dance Theater, a cadre of experimentalists who stripped away the layers of theatricality and artifice they felt had accreted to traditional dance. In this environment, Brown made dances based on her work in contact improvisation—movement for very fit, trusting pedestrians that looks like a cross between friendly lovemaking and violent combat. Then she created a series of "equipment pieces" in which, with mechanical aids, a man walked down the side of a SoHo building, a small ensemble strolled across the walls of the Whitney Museum. Next came "accumulation pieces," made from gestures isolated from context and organized on a businesslike 1 + 2, 1 + 2 +3 basis. She described herself as "a bricklayer with a sense of humor."

While the structures underlying Brown's dances grew more rigorous and elaborate in the late seventies, her appetite for extravagant, barely controlled motion surfaced in a solo called *Water Motor,* "a dance," Sally Banes wrote, "that pries open Brown's logical systems to make room for exquisite disorder." All along the way, she was admired by a coterie of fans and critics sympathetic to the concerns of new dance.

Then, in 1979, seemingly without warning, Brown embarked on a series of elaborate works designed for the conventional proscenium stage in collaboration with celebrated visual artists (Robert Rauschenberg, Donald Judd) and, eventually, musicians (such as Laurie Anderson). Suddenly she began to enjoy a much wider popularity. Inevitably, she has been accused of betraying her origins. To this she replies, "I have no defense." But she adds wistfully, "Must you do forever what you did in your twenties? One is surely allowed to develop. Judson was a paring down to essentials. We took dancing apart and rebuilt it. What you're seeing from me now is a little natural evolution." TOBI TOBIAS

Photograph by MARK HANAUER

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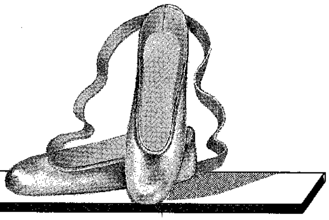
DANCE

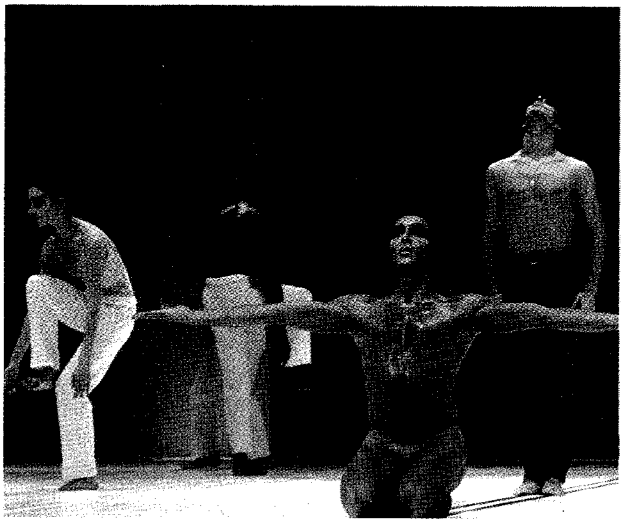
DALLAS SINGS WHILE GERMANS DANCE. A GENIUS RETURNS TO THE JOYCE THEATER. "THREE BLIND MICE" AND DUELING MICE AT THE CITY BALLET. LUST, WRATH, AND SLOTH COME TO BROOKLYN.



STAR TURNS

New York City Ballet will whirl onstage November 19 with a benefit performance, opening with Balanchine's "Rubies," the most athletic of the three movements from *Jewels*. The company will continue its season through February 23, and *Slaughter on Tenth Avenue*, choreographed by Balanchine in 1936 for Broadway's *On Your Toes*, will be returning to the repertoire after a long absence. Jerome Robbins's *Glass Pieces*, set to the electronic sounds of Philip Glass, will also be on hand. And don't forget to mark December 5 on your calendar—*The Nutcracker* starts that night, with 38 performances to choose from over four weeks.

The Brooklyn Academy of Music will herald the start of the Next Wave Festival by flooding its Opera House stage with ankle-deep water for the **Pina Bausch Tanztheater Wuppertaler**'s production of *Arien*, playing October 1, 2, 12, and 13. Things will be wrung and hung out to dry for the onslaught of *The Seven Deadly Sins*, the Bausch company's interpretation of the Brecht-Weill collaboration, October 17 through 22.



The Bejart Ballet brings a murder mystery to City Center.

Indian dancer Sarukkai.

That mistress of minimalism, **Laura Dean,** will arrive with her dancers and musicians October 31 to present two world premieres—*Impact*, set to music by Steve Reich, and *Transformed*, with music by Anthony Davis.

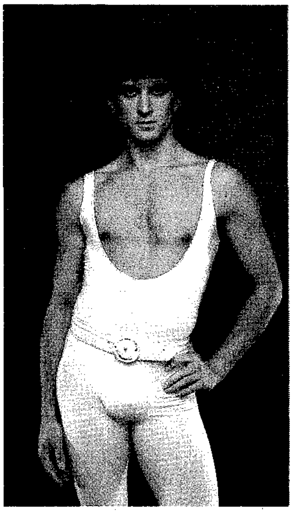
Tanztheater Bremen will offer *Callas*, a full-length dance-theater work by Reinhild Hoffmann, to arias recorded by the diva, in the Lepercq Space November 5 through 10. And November 7, **Nina Wiener** will present the world premiere of the full-evening *In Closed Time*, scored by Richard Landry.

American Ballet Theatre is having a mini-fall season—September 3 through 15—at the Metropolitan Opera House. The big treat for this short engagement will be the former Roland Petit dancer Jean-Charles Gil in a guest appearance as Albrecht in *Giselle* on September 10 and 15.

The Brussels-based **Maurice Bejart Ballet** is an audience pleaser and sure to be a sellout during its three-week engagement at City Center November 12 through December 1, so get your tickets early. A new full-length ballet will be featured—*Le Concours* ("the competition"), a whodunit involving the murder of a young ballerina at an international dance competition. Patrick Dupond, the flamboyant dancer from the Paris Opera Ballet, will guest star.

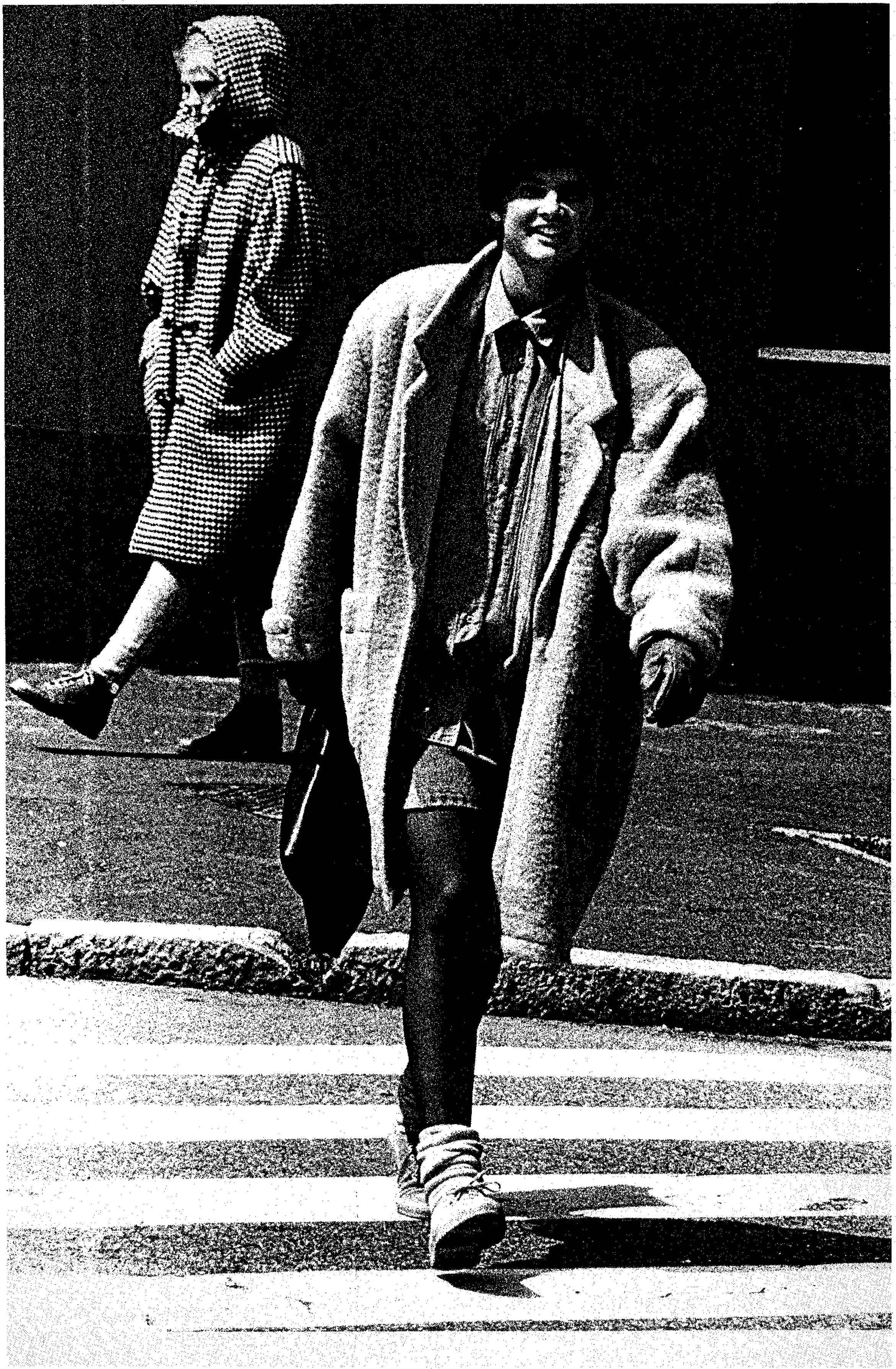
He was a recent recipient of the so-called genius award and, this December, will be awarded a Kennedy Center Honor, but the accolades haven't disturbed **Merce Cunningham**'s schedule—his company will be at the Joyce Theater November 30 through December 6 (and at City Center this spring), and this fall's engagement will feature six of Cunningham's "Events," a form created by the choreographer, who fuses bits and pieces of repertoire together to form a unified whole.

Alvin Ailey American Dance Theater will bring its splendid blend of modern dance, jazz, and classical ballet to City Center December 4 through 29, along with two New York premieres: Ailey's *For Bird—With Love*, a ballet based on the life of jazz musician Charlie Parker, and *How to Walk an Elephant*, the first work by avant-garde choreographers Bill T. Jones and Arnie Zane for the Ailey company. All the favorites will also be on view—*Lament, Fontessa and Friends, Suite Otis*, and, of course, *Revelations*.



Gil dances in Giselle.

Photographs: top, Avinash Pasvicha; left, Colette Masson/Kipa; right, ©1985 Jack Mitchell.



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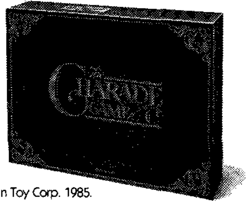

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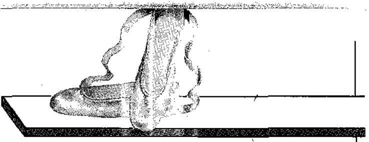

DANCE

Alice Tully Hall will do its share in celebrating the **Festival of India.** September 10 through 15, India's most celebrated dancers will appear on the Tully stage. Malavika Sarukkai will perform *Bharata Natyam,* a classical dance form dealing with aspects of love, and the famous husband-and-wife team Raja and Radha Reddy will offer selections from *Kuchipudi.*

The **Joffrey Ballet**, which used to call City Center home until it was lured away by sunny California, will return on October 22 for a three-week season. The company will offer its usual peppy repertoire—a few Gerald Arpino evenings and three performances of John Cranko's *The Taming of the Shrew.*

FINISHING STEPS

Brooklyn Center for the Performing Arts at Brooklyn College (economically known as BCBC) will open its season of dance October 12 with the **Anna Wyman Dance Theatre** performing *Adastra* (music by Jean Michel Jarré) and the world premiere of a Wyman work to music by OndekoZa. **Theatre Ballet of Canada** will present four works choreographed by Lawrence Gradus: *Garden, Symétrie Inquietante, Tribute,* and *Moralities,* the last with a text by W. H. Auden and music by Hans Werner Henze—the dates are October 26 and 27.

On November 9 and 10, **Aterballetto,** a company of twenty dancers that is quite popular in Paris, will bring its repertoire of works by Balanchine, Petit, Bournonville, and Tetley. **Robert Desrosiers Dance Theatre** will bow November 16—it's famous for blending ballet, modern dance, tai chi, mime, and acrobatics.

The **Feld Ballet** will present its usual varied repertoire—three premieres by Eliot Feld, each set to music by Steve Reich, and a revival of Nijinska's *Les Noces*—during its season at the Joyce Theater October 9 through November 3. Also scheduled is a company premiere of Pilobolus's *Return to Maria La Baja.*

On October 12, **Ballet Eddy Toussaint de Montreal** will arrive at the Lehman Center for the Performing Arts, fresh from its triumphs in Spoleto. And the spirited **Kibbutz Dance Company of Israel** will come to Lehman October 13.

Rebecca Kelly Dance Company will be at the Symphony Space October 3 through 6 with a new work, *Dream Driven*, set to Stravinsky's *Rite of Spring.*

RUTH GILBERT

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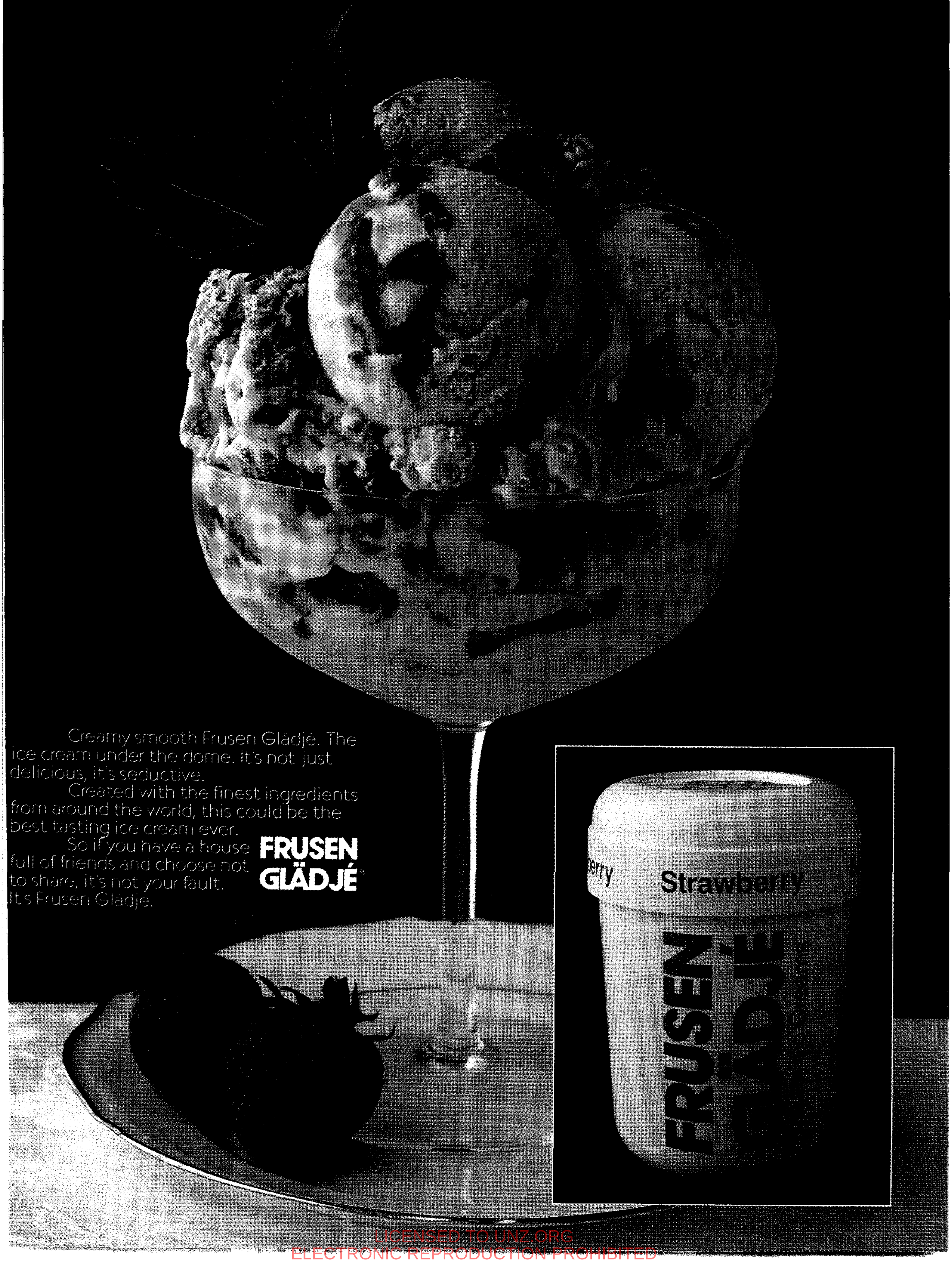

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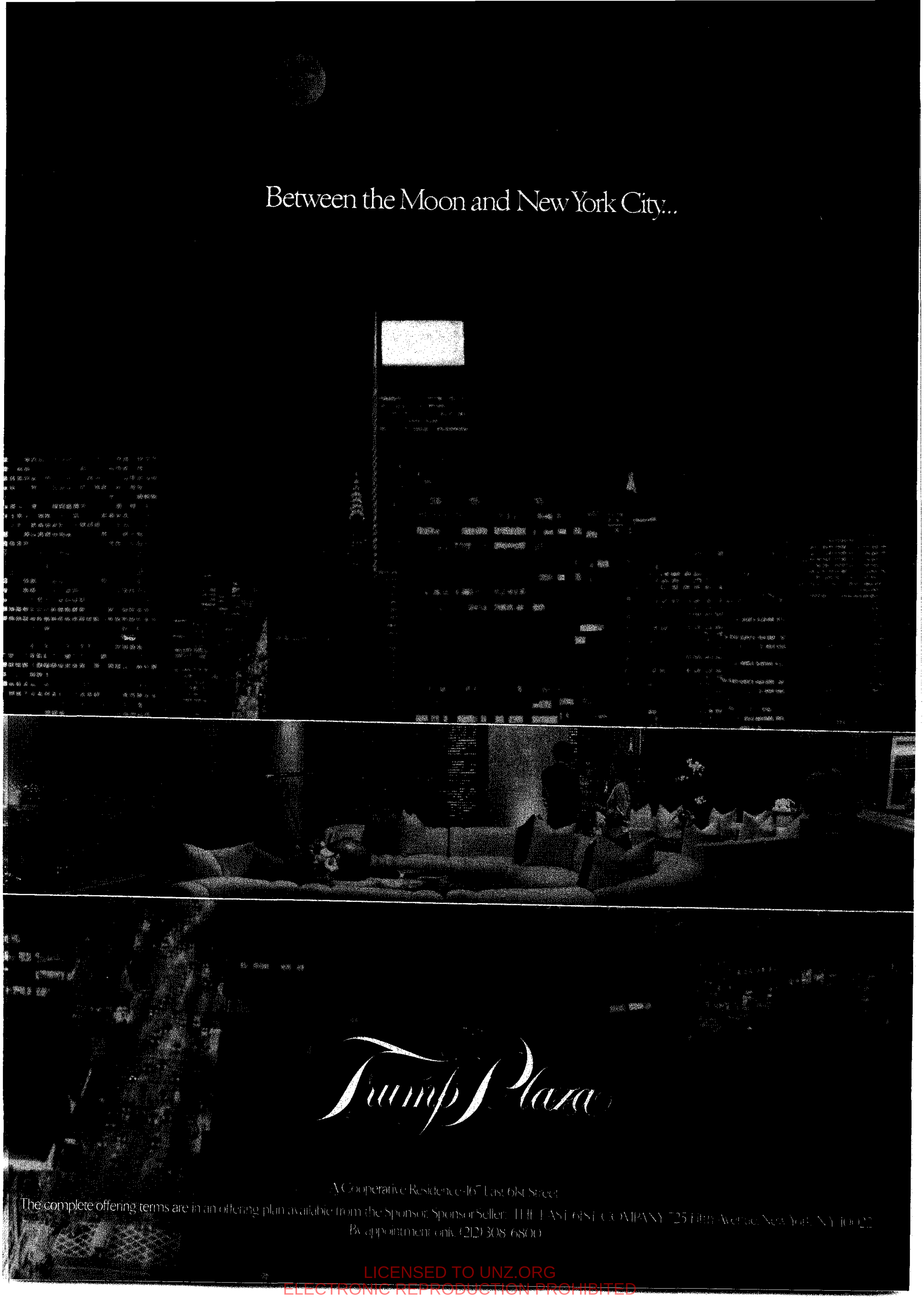
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(alternate line)

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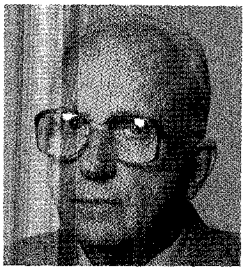
From INSIDE WARNER BROS.: *1931–1951, edited by Rudy Behlmer. Viking; 368 pages; $19.95; November.*

JAMES MICHENER



Now it was Zave Campbell, with his four rifles no longer of use except as clubs, who rushed at the twenty who stormed the rooftop. Swinging and cursing and lashing out with his two knives, he held them at bay for some moments, sending three more to their deaths.

But not even he could restrain the overwhelming force of this assault, for while he was defending himself against assailants in front, three others crept up on him from behind, and one stabbed him with such terrible force that the point of the bayonet reached out four inches from his breast. He was so astonished to see it that he gasped, reached down to pull it away with his bare hand, and took nine other stabs simultaneously. Giving a wild bellow of rage, he grabbed for his tormentors, and died draped across the wall he had defended with such valor.

Not three minutes later, James Bonham, hero of heroes, tried to hold off six attackers at the mission chapel, but was overpowered. He died taking several of the enemy with him.

Now all was confusion, and by six-thirty in the morning triumphant bugle calls echoed across the big field as Santa Anna's victorious troops searched every corner of the Alamo's defenses for any remaining Texicans. Whenever they found one they obeyed their general's stern command: 'No prisoners.' Men who had fought bravely until all hope was gone endeavored to surrender, but were either gunned down or pierced by bayonets. There were no prisoners, not among the men, although Amalia Marr and the other women who were inside the walls were spared.

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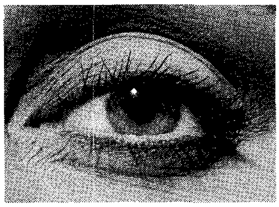

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BOOKS

Jim Bowie in his cot was bayoneted. Long after the terrible victory, when men were trying to sort out details of what had happened to the 182 Texicans, a Mexican officer claimed that the last of the famous defenders to survive was Davy Crockett: 'He hid under a pile of women's clothes and begged and pleaded and wept when we trapped him. Said he would do anything if we spared him, but we shot him in contempt.' Unlikely, that.

From TEXAS. *Random House; 1,024 pages; $21.95; October.*

KURT VONNEGUT

There was this Peruvian pilot a million years ago, a young lieutenant colonel who had his fighter-bomber skipping from wisp to wisp of finely divided matter at the very edge of the planet's atmosphere. His name was Guillermo Reyes, and he was able to survive at such an altitude because his suit and helmet were inflated with an artificial atmosphere. People used to be so marvelous, making impossible dreams they made came true.

Colonel Reyes had had an inconclusive discussion with a fellow airman one time as to whether anything felt better than sexual intercourse. He was in contact on his radio now with that same comrade, who was back at the air base in Peru, and who was to tell him when Peru was officially at war with Ecuador.

Colonel Reyes had already activated the brain of the tremendous self-propelled weapon slung underneath his airplane. That was its first taste of life, but already it was madly in love with the radar dish atop the control tower at Guayaquil International Airport, a legitimate military target, since Ecuador kept ten of its own warplanes there. This amazing radar lover under the colonel's plane was like the great land tortoises of the Galápagos Islands to this extent: It had all the nourishment it needed inside its shell.

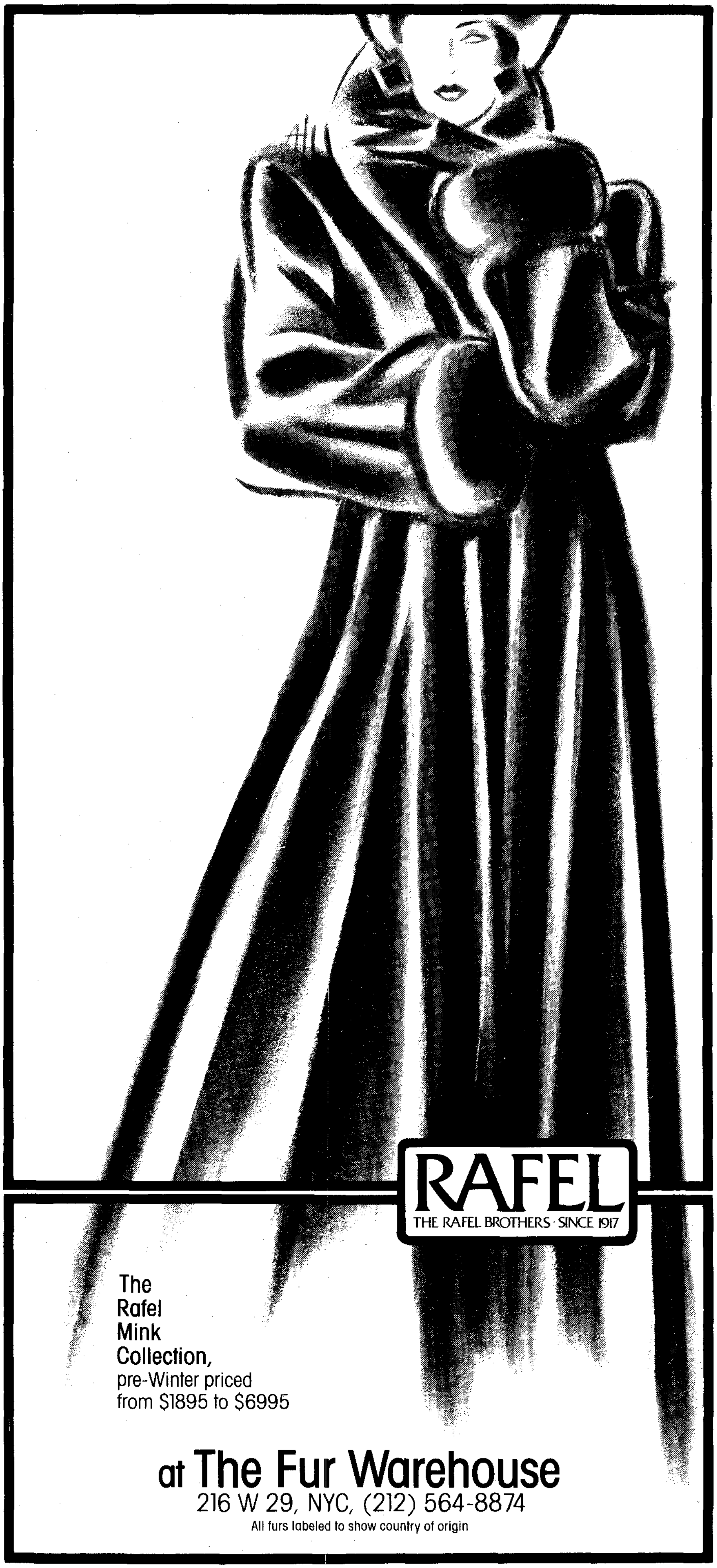
So the word came that it was all right for him to let the thing go.

So he let the thing go.

His friend on the ground asked him what it felt like to give something like that its freedom. He replied that he had at last found something which was more fun than sexual intercourse.

From GALÁPAGOS. *Delacorte Press/ Seymour Lawrence; 254 pages; $16.95; October.*

Photograph by Jill Krementz.



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BOOKS

DON HEWITT

What I wasn't prepared for on my trip to the LBJ Ranch was to have the former President and Mrs. Johnson come to the airport to drive us to the ranch, where we were to spend the night. Not a bad limo service. Mike Wallace and I got into the jump seats. Bud Benjamin, who was traveling with us, sat on the back seat with President and Mrs. Johnson. It didn't matter that LBJ was no longer in office, he was still "Mr. President."

After dinner we were shown to a bunkhouse to bed down (I think that's what you do on a ranch—"bed down for the night"). The next morning, after breakfast, the President took us for a tour of his ranch in his famous white Lincoln convertible, with the top down, and that's when he decided to put me in my place, to show this Fancy Dan TV producer that he was the boss. He stopped the car and told me to throw the wrapper of the candy bar he was munching into the garbage can at the side of the road.

All I could think to say was, "Sir?"

"You," he said. "Throw the wrapper in that can!"

Mike and Bud were grinning. I didn't know what to do so I grinned too, and got out. I put the candy wrapper in the garbage can. When I turned around he had driven away leaving me to run after the car. After about a quarter of a mile, he stopped so I could get back in.

After that the President drove us to a tumbledown shack in the Lyndon Johnson State Park, got out and pushed a button that activated a loudspeaker in a tree, and the four of us sat in the car and listened to the tree tell us a story. As best I can recall, it went like this: "A little old black midwife left this cabin one stormy night and rode a mule through the thunder and lightning a mile or two down the road to deliver a little baby." As the tree got to the punch line, LBJ turned around to me and Mike in the back seat. I couldn't look him in the eye so I concentrated on the big ears sticking out from under his Stetson, as the tree said: "And that little baby's name was Lyndon Baines Johnson."

There he was, looking right in our faces, and I didn't know what in hell to say. Leave it to Mike. Straight-faced, and with his best delivery, he said, "Mr. Presi-

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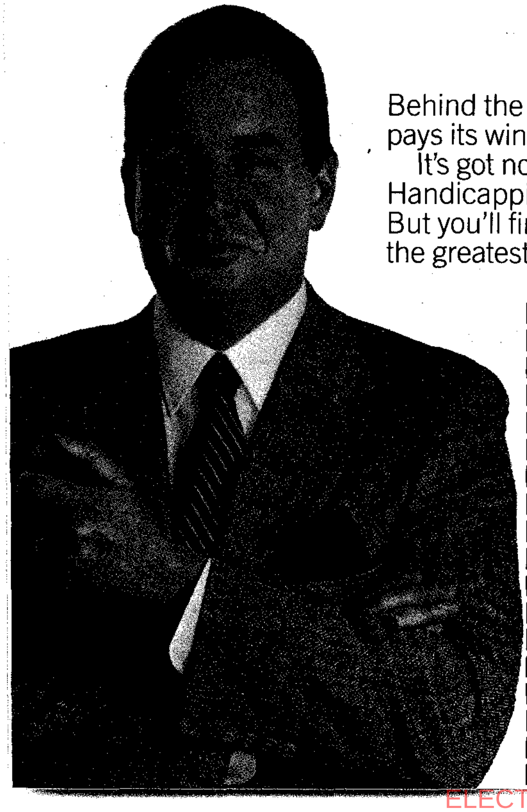

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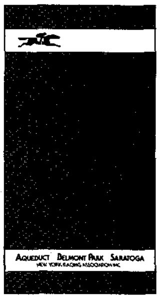

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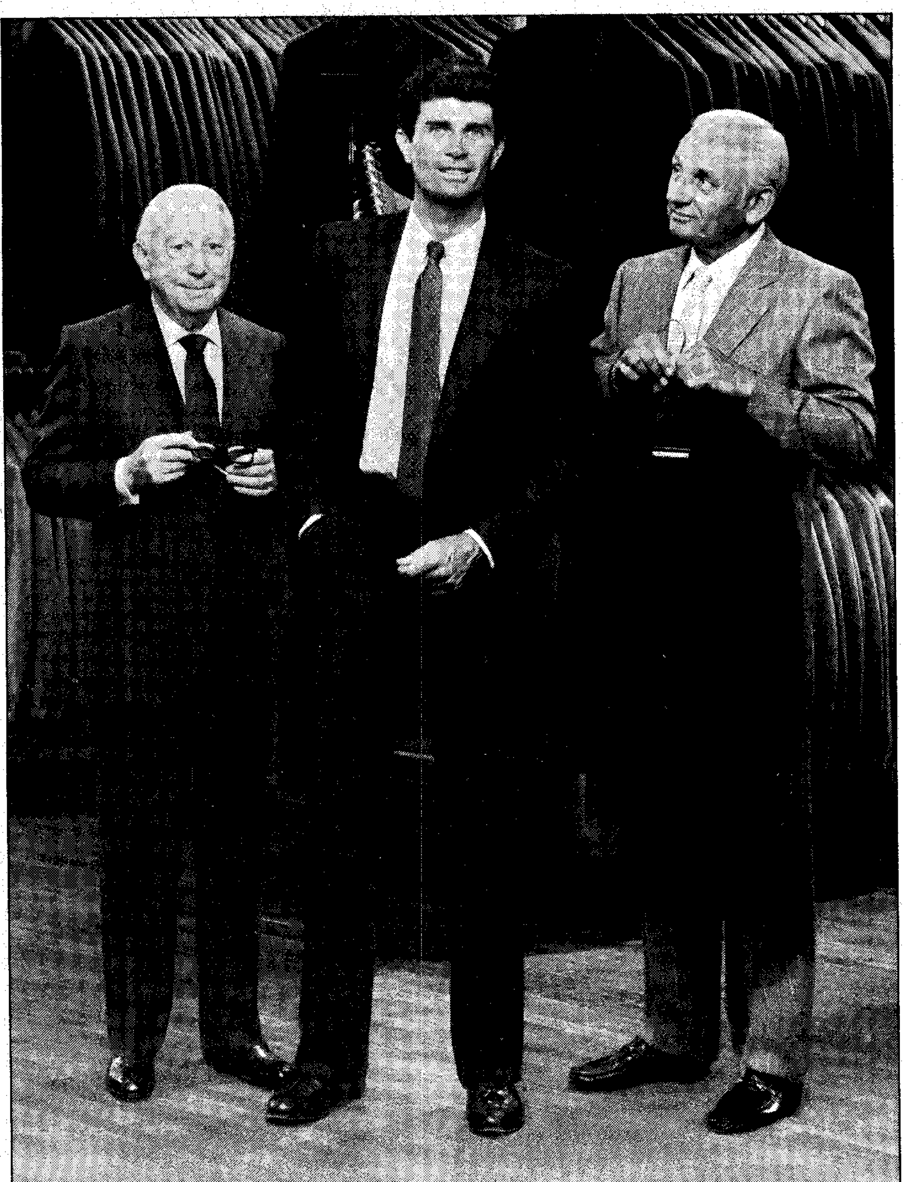

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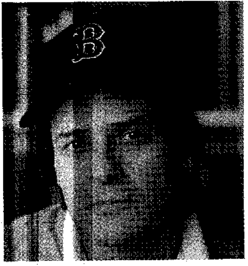
dent, that's the loveliest story I ever heard."

From MINUTE BY MINUTE. *Random House; 224 pages; $19.95; November.*

TIM O'BRIEN



My father found me down there. Still half asleep, I heard him calling out my name in a voice so distant, so muffled and hollow, that it might've come from another planet.

I didn't answer.

A door opened, lights clicked on. I watched my father's slippers glide across the concrete floor.

"William?" he said.

I sank deeper into my shelter.

"Hey, cowboy," my father said. "Out."

His voice had a stern, echoing sound. It made me coil up.

"Out," he repeated.

I could see the blue veins in his ankles. "Okay, in a minute," I told him, "I'm sort of busy right now."

My father stood still for a moment, then shuffled to the far end of the table. His slippers made a whish-whish noise. "Listen here," he said, "it's a swell little fort, a dandy, but you can't—"

"It's not a fort," I said.

"No?"

And so I explained it to him. How, in times like these, we needed certain safeguards. A line of defense against the man-made elements. A fallout shelter.

My father sneezed.

He cleared his throat and muttered something. Then, suddenly, in one deft motion, he bent down and grabbed me by the ankles and yanked me out from under the table.

Oddly, he was smiling.

"William," he murmured. "What's *this?*"

"What?"

"This. Right here."

Leaning forward, still smiling, he jabbed a finger at my nose. At first I didn't understand.

"Oh, yeah," I said. "It's a fallout mask."

Actually, of course, it was just a paper bag filled with sawdust and charcoal briquettes. The bag had ventilation holes in it, and the whole contraption was attached to my face by strings and elastic bands. I grinned and started to show him how it worked, but my father raised his

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arm in a quick jerky movement, like a traffic cop, as if to warn me about something, then he squeezed my shoulder.

"Upstairs," he said. "On the double. Right now."

He seemed upset.

From The Nuclear Age. *Alfred A. Knopf; 320 pages; $16.95; October.*

JONATHAN RABAN

It was only when they had finished their coffees and she said, "Viens-tu chez moi?" that George realized she was in business and that he was her task in hand for the afternoon. He sneaked a quick glance at his reflection: was it the haircut that had marked him out as such an obvious punter?

Well, why not? It was like being offered the drink you didn't need at the end of an evening. There'd be a penalty to pay, for sure, but it wouldn't be too stiff to bear. It would certainly help with the problem of the Swiss franc surplus. And anyway he was On The Continent now. This was so exactly what an Englishman was supposed to do On The Continent that to say yes was to do no more than bow politely to the force of custom.

She lived, or at least worked, in a building as reassuringly staid as a bank. They took the elevator to the fifth floor, where she rang an illuminated doorbell that said MARQUIS. It was answered by a woman of George's age who was dressed in a smart managerial suit and who immediately repositioned herself behind a hall table arranged like a desk, with an appointments book, a telephone and a vase of white chrysanthemums.

"Mon cadeau," the girl said, wriggling against him like a gerbil.

"Cinq-cents francs, m'sieur," said the woman in the suit.

That was more like it. He counted out the money from his wallet.

The girl said, "Anglais." The woman looked at George for a moment and he saw a mixture of boredom and derision in her smile as she nodded and said that he must feel at home in this dull Geneva weather.

She led George to a room which had been cursorily dressed to resemble a real bedroom. A floppy dog with black and white nylon fur and a pink felt tongue sat in a toddler's basket chair. The low bed, with its covering of a single plastic sheet,

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looked alarmingly like a trampoline. The girl took his coat. He parked his bag on the side of the bed furthest away from the door. The parcel of money was lodged safely at the bottom, under the Léoville-Barton. George looked questioningly at his hostess to discover the next move. He thought, I don't know the ropes here at all. The last brothel that he'd visited was in Accra, where they did things quite differently.

From FOREIGN LAND. *Viking; 352 pages; $16.95; October.*

RAY BRADBURY

Venice, California in the old days had much to recommend it to people who liked to be sad. It had fog almost every night and along the shore the moaning of the oil well machinery and the slap of dark water in the canals and the hiss of sand against the windows of your house when the wind came up and sang among the open places and along the empty walks.

Those were the days when the Venice pier was falling apart and dying in the sea and you could find there the bones of a vast dinosaur, the rollercoaster, being covered by the shifting tides.

At the end of one long canal you could find old circus wagons that had been rolled and dumped, and in the cages, at midnight, if you looked, things lived; fish and crayfish moving with the tide, and it was all the circuses of time somehow gone to doom and rusting away.

And there was a loud avalanche of big red trolley car that rushed toward the sea every half-hour and at midnight skirled the curve and threw sparks on the high wires and rolled away with a moan which was like the dead turning in their sleep, as if the trolley and the lonely men who swayed steering them knew that in another year they would be gone, the tracks covered with concrete and tar and the high spider-wire collected on rolls and spirited away.

And it was in that time, in one of those lonely years when the fogs never ended and the winds never stopped their laments, that riding the old red trolley, the high bucketing thunder, one night I met up with Death's friend and didn't know it.

From DEATH IS A LONELY BUSINESS. *Alfred A. Knopf; 320 pages; $15.95; October.* ■

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words and pictures, of our best-known symbol of freedom. American Heritage/Houghton Mifflin; 192 pages; $29.95; October.

The American Wing in the Metropolitan Museum of Art, by Marshall B. Davidson and Elizabeth Stillinger. An overview of the painting, sculpture, and decorative art of the museum's collection. Alfred A. Knopf; 352 pages; $50; October.

The Left-Handed Designer, by Seymour Chwast. Theater posters, corporate logos, record jackets, children's books—a graphic-arts potpourri by the co-founder of Push Pin Studios. Harry N. Abrams; 144 pages; $35; October.

COLLECTED WORKS

Selected Poems, by John Ashbery. Lyrics, haiku, prose poems, and long works from the past 30 years. Elisabeth Sifton Books/Viking; 352 pages; $22.95; December.

"You *Can* Fool All of the People All the Time," by Art Buchwald. Collected thoughts on topics of the day, from one of the most widely read political philosophers. G.P. Putnam Sons; 336 pages; $16.95; October.

You Don't *Look* 35, Charlie Brown!, by Charles M. Schulz. Good grief! Can the Peanuts pack be as old as that? It seems (gulp) it is, as shown in this selection of the author's favorites from his 10,000 strips. Holt, Rinehart and Winston; 224 pages; $21.95 (paper, $9.95); October.

The Rustle of Language, by Roland Barthes. Essays on literature, science, and history by the exponent of semiotics. Farrar, Straus and Giroux; 320 pages; $20; November.

Not Exactly What I Had in Mind, by Roy Blount Jr. The humorist's collected wisdom on digital clocks, women's underwear, and the federal deficit. The Atlantic Monthly Press; 224 pages; $14.95; October.

The Price of the Ticket, by James Baldwin. The author's collected nonfiction writing from 1948 to 1985, including *The Fire Next Time* and *The Devil Finds Work.* St. Martin's Press; 704 pages; $29.95; October.

Keeping in Touch, by Ellen Goodman. Comments on such problems as love in the office and intimidating role models, from the popular syndicated columnist. Summit Books; 317 pages; $16.95; October.

Taking Sides, by Michael Harrington. A selection of the writing over the past three decades by the journalist and socialist. Holt, Rinehart and Winston; 288 pages; $16.95; October.

Right Reason, by William F. Buckley Jr. The columnist's thoughts on the pope, David Niven, the U.N., the Moral Majority, and peanut butter, among other things. Doubleday; 480 pages; $17.95; November.

MOVING PICTURES

State of the Art, by Pauline Kael. A review of the last two years in movies, from the exuberant and unsparing pen of the *New Yorker* critic. E. P. Dutton; 416 pages; $22.50 (paper, $12.95); November.

A Remarkable Woman, by Anne Edwards. Half a century an actress and a star, Katharine Hepburn is the subject of this biography by the author of lives of Judy Garland, Margaret Mitchell, and Sonya Tolstoy. William Morrow; 472 pages; $19.95; October.

Astaire Dancing: The Musical Films, by John Mueller. More than 2,000 photos illustrate an analysis of the art of America's premier dancer. Alfred A. Knopf; 448 pages; $45; November.

Falling in Love Again, by Donald Spoto. A study in words and many pictures of the life and films of Marlene Dietrich. Little, Brown; 192 pages; $19.95; October.

Dancing in the Light, by Shirley MacLaine. Author of the best-selling *Out to Lunch*—no, sorry, *Out on a Limb*—the actress, dancer, and karma queen retails her subsequent adventures. Bantam; 421 pages; $17.95; October.

THE JEWEL IN THE CROWN

Festival of India. The official book of the festival, illustrating the visual and performing-arts shows that will be on view throughout the country in the coming year. Harry N. Abrams; 224 pages; $35; October.

India of One Thousand and One Nights, by Roland and Sabrina Michaud. The India of legend and dreams, pictured in more than 100 romantic color photographs. New York Graphic Society; 144 pages; $40; November.

Indira Gandhi: Letters to an American Friend 1950–1984. A collection of the

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The City of Joy, by Dominique Lapierre. The story of a priest, a nurse, a doctor, and a ricksha puller who meet in the joyless streets of Calcutta, where they have come to care for the poor. Doubleday; 464 pages; $17.95; October.

The Imperial Way, by Paul Theroux. The busy train traveler takes an Indian journey this time, from the Khyber Pass to Chittagong. Houghton Mifflin; 144 pages; $19.95; November.

Village India, by Stephen Huyler. More than 300 photographs portraying the diversity of the hamlets where one seventh of the world's population lives. Harry N. Abrams; 272 pages; $37.50; October.

WAR STORIES

FDR, by Ted Morgan. Newly available material gives a different portrait of Roosevelt as a politician and a man. Simon and Schuster; 960 pages; $22.95; October.

Patton: The Man Behind the Legend: 1885–1945, by Martin Blumenson. A historian who served on General Patton's staff reveals the insecurity and conflict concealed by the public image of blood and guts. William Morrow; 320 pages; $17.95; November.

"And I Was There," by Edwin T. Layton, with Roger Pineau and John Costello. The chief intelligence officer for the Pacific Fleet during World War II tells what went wrong at Pearl Harbor and why. William Morrow; 712 pages; $19.95; December.

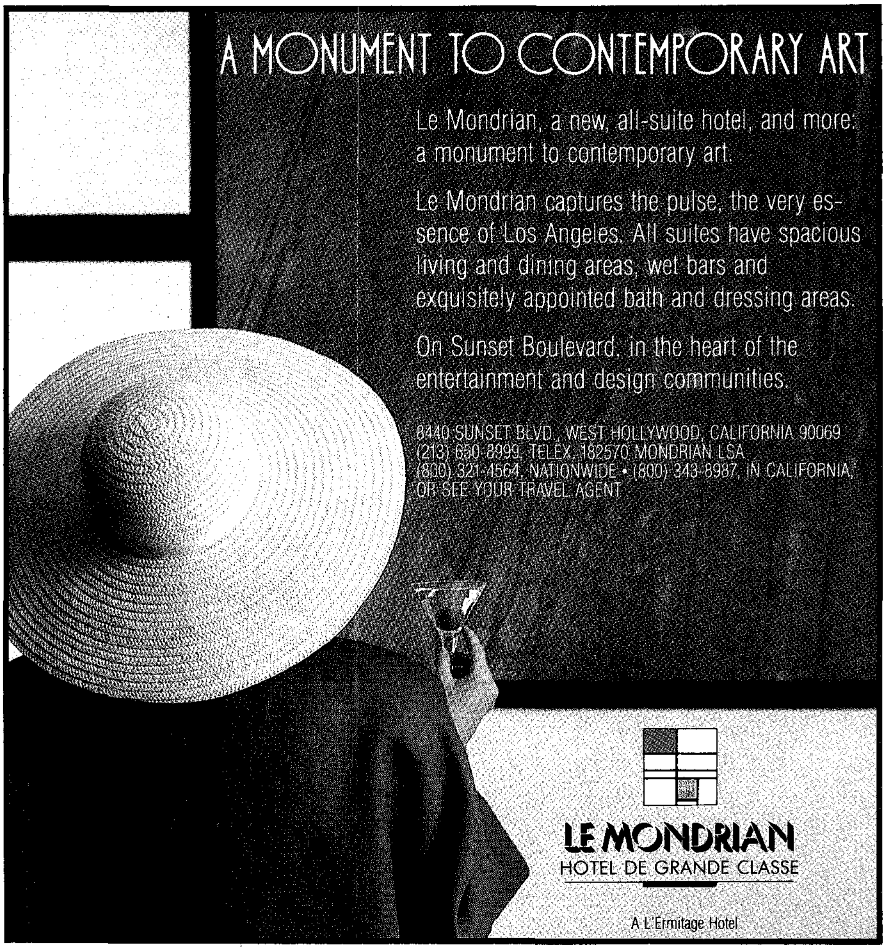
HOW THE RICH LIVE

Royal Feud, by Michael Thornton. An author with access to the secret "abdication file" tells the story of the vendetta between the Duchess of Windsor and the sister-in-law who became a reluctant queen. Simon and Schuster; 432 pages; $17.95; October.

The Treasure Houses of Britain, edited by Gervase Jackson-Stops. An illustrated history of the art collecting of country-house connoisseurs. Yale University Press; 576 pages; $60 (paper, $24.95); November.

The English Country House, by Gervase Jackson-Stops. Photographs by James

Photograph: Bettmann Archive.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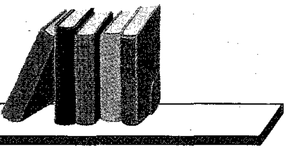


FICTION U.S.A.

The Secrets of Harry Bright, by Joseph Wambaugh. Evil stirs the sands of Palm Springs, where a millionaire who cannot win justice for his son's killer seeks a measure of revenge. William Morrow; 272 pages; $17.95; October.

October Blood, by Francine du Plessix Gray. The author of *Lovers and Tyrants* and *World Without End* chronicles the antics of three generations of the mad and the beautiful at a high-fashion magazine replete with Nazis, foodies, and phonies. Simon and Schuster; 256 pages; $16.95; October.

World's Fair, by E. L. Doctorow. Rumors of war, the struggles of the Depression, and a tantalizing glimpse of the future collide at the 1939 exposition. Random House; 304 pages; $17.95; November.

The Magnificent Spinster, by May Sarton. The story of a 50-year friendship between two New England ladies. Norton; 384 pages; $16.95; October.

Joe Crown, by Harold Robbins. Burning sex drives and burning literary ambition are on the mind of the poor boy from Brooklyn who becomes (surprise!) a tormented success. Simon and Schuster; 384 pages; $17.95; December.

The Best American Short Stories 1985, edited by Gail Godwin with Shannon Ravenel. A novelist's choice of the year's top tales by famous and unknown writers. Houghton Mifflin; 320 pages; $14.95 (paper, $8.95); October.

Contact, by Carl Sagan. A beautiful young astrophysicist makes a space voyage to encounter an alien intelligence. Simon and Schuster; 320 pages; $18.95; October.

Pride, by William Wharton. A struggling young father, a carnival hustler, and a lovable lion are the main characters in this Depression novel. Alfred A. Knopf; 304 pages; $16.95; October.

A Little Decorum, for Once, by W. M. Spackman. Three generations of romantic entanglements twine through this roundelay of romantic mischief. Alfred A. Knopf; 144 pages; $12.95; October.

Queer, by William S. Burroughs. Unpublished for over 30 years, this early novel deals with a homosexual seduction. Viking; 160 pages; $14.95; November.

FOREIGN FICTION

The Old Gringo, by Carlos Fuentes. A novel about Ambrose Bierce and his mysterious last days in Mexico. Farrar, Straus and Giroux; 208 pages; $14.95; October.

Atlas, by Jorge Luis Borges. Part journal, part fantasy, this is a scrapbook of verse, prose, and photos about the author's travels around the world. E. P. Dutton; 96 pages; $14.95; November.

Mr. Wakefield's Crusade, by Bernice Rubens. An Englishmen's life is turned upside down by the death of a mysterious stranger. Delacorte Press; 190 pages; $15.95; November.

In Her Own Image, by Anna Murdoch. On a sheep farm in Australia, a woman lives complacently enough with the daughter she despises. But smoldering passions burst into flame when the favorite daughter returns with her young son. William Morrow; 256 pages; $15.95; October.

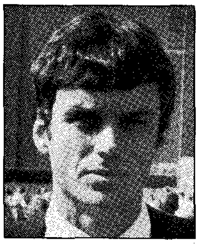
What's Bred in the Bone, by Robertson Davies. The life of an artist turned spy sweeps from Toronto to Tintagel in this ironic adventure story. Viking; 448 pages; $17.95; November.

The Nightingale, by Sholom Aleichem. The first English translation of a novel about a cantor's conflict between spiritual and secular success. G. P. Putnam's Sons; 224 pages; $16.95; November.

The Still Storm, by Françoise Sagan. A love affair between an aristocrat and a peasant shatters the peace of a nineteenth-century French village. E. P. Dutton; 224 pages; $15.95; December.

Mr. Noon, by D. H. Lawrence. A previously unpublished novel, about Lawrence's love affairs and marriage. Viking; 384 pages; $22.95; October.

AMERICAN LIVES



Reluctant Farewell: An American Reporter's Candid Look Inside the Soviet Union, by Andrew Nagorski. The story of a *Newsweek* correspondent who was thrown out of Moscow for his "impermissible methods" of news-gathering. Holt, Rinehart and Winston; 320 pages; $16.95; October.

Ferraro, by Geraldine Ferraro with Linda Bird Francke. The autobiography of the vice-presidential candidate, with previously unheard anecdotes and opinions. Bantam; 352 pages; $17.95; November.

Some American Men, by Gloria Emerson. Men of different regions, classes, and ages talk about their experiences and ideas of love and work. Simon and Schuster; 304 pages; $17.95; November.

Henry James, by Leon Edel. A revised and updated condensation of the author's monumental five-volume biography. Harper & Row; 784 pages; $24.95; November.

Estée, by Estée Lauder. The cosmetics queen tells her own story. Random House; 320 pages; $19.95; November.

Estée Lauder, by Lee Israel. A biography that claims to reveal the woman behind the beauty mask. Macmillan; 384 pages; $17.95; November.

Made in America, by Peter Ueberroth. The baseball commissioner explains how he overcame financial troubles, political roadblocks, and terrorist threats to organize the 1984 Olympics. William Morrow; 384 pages; $19.95; November.

The Making of a Public Man, by Sol Linowitz. The memoirs of the chairman

Photographs: left, ©1985 by Thomas Victor; center, Alex Gotfryd; right, Christina Nagorski.

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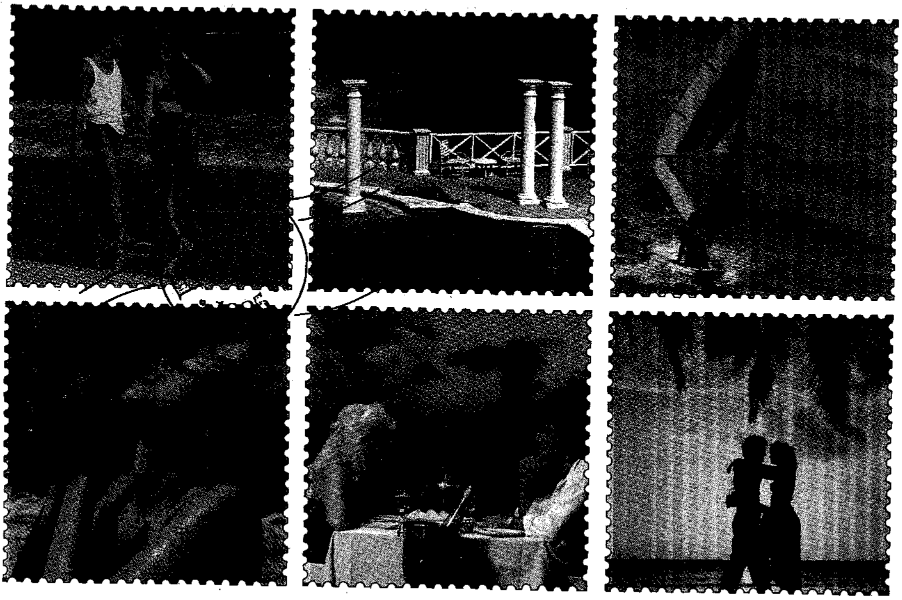

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of Xerox who helped shape policy in South America and the Middle East. Little, Brown; 272 pages; $19.95; October.

Billy Baldwin, by Billy Baldwin with Michael Gardine. This autobiography of the well-known interior decorator retails anecdotes of his famous friends and clients, among them Cole Porter, Jacqueline Onassis, and the Duke and Duchess of Windsor. Little, Brown; 416 pages; $24.95; October.

Two of a Kind, by Darcy O'Brien. The story of the murderers who terrorized Los Angeles for a year and of the longest criminal trial in U.S. history—the case of the Hillside stranglers. NAL Books; 384 pages; $17.95; October.

FRONTIERS OF SCIENCE

Bodywatching, by Desmond Morris. The mammal man at the London Zoo shows how biology and behavior show off the emotions of the world's major mammal. Crown; 256 pages; $25; October.

Comet, by Carl Sagan and Ann Druyan. The noted astronomer ponders the myth and science, as well as the past, present, and future of comets in the year of Halley's. Random House; 416 pages; $24.95; November.

AMERICAN ARTS AND CRAFTS

The Revenge of the Philistines, by Hilton Kramer. The philistines, the author argues, are not just at the gates but within the citadel of art itself, as he blasts the latest trends in painting, criticism, and museums. Macmillan; 425 pages; $25; November.

Fashion, by Barbaralee Diamonstein. Interviews with nineteen American designers, among them Bill Blass, Perry Ellis, and Ralph Lauren (left), who create the fashions we wear, paint on our faces, and sleep with. Rizzoli; 200 pages; $19.95 (paper); November.

The Statue of Liberty, by Bernard A. Weisberger. A centenary celebration, in

Photographs: top, Dustin Pittman/*WWD*; bottom, Thomas Iannacone/*WWD*.

Pipkin. A grand tour of the paintings, sculpture, and decorative art of over 100 stately homes. New York Graphic Society; 240 pages; $29.95; October.

Aristocrats, by Robert Lacey. A portrait of six titled European families who, despite changes in government and attitudes, manage to live like their opulent ancestors. Little, Brown; 304 pages; $19.95; October.

THE CHILDREN'S HOUR

My Father, His Daughter, by Yaël Dayan. The daughter of Israel's foremost military leader has written a biography of Moshe Dayan that is also a story of their relationship and an account of the great events of Israeli history. Farrar, Straus & Giroux; 304 pages; $17.95; October.

My Father and I, by Camelia Sadat. The daughter of the Egyptian president writes about her life as an independent woman in a Moslem state and about her relationship with her father. Macmillan; 320 pages; $16.95; November.

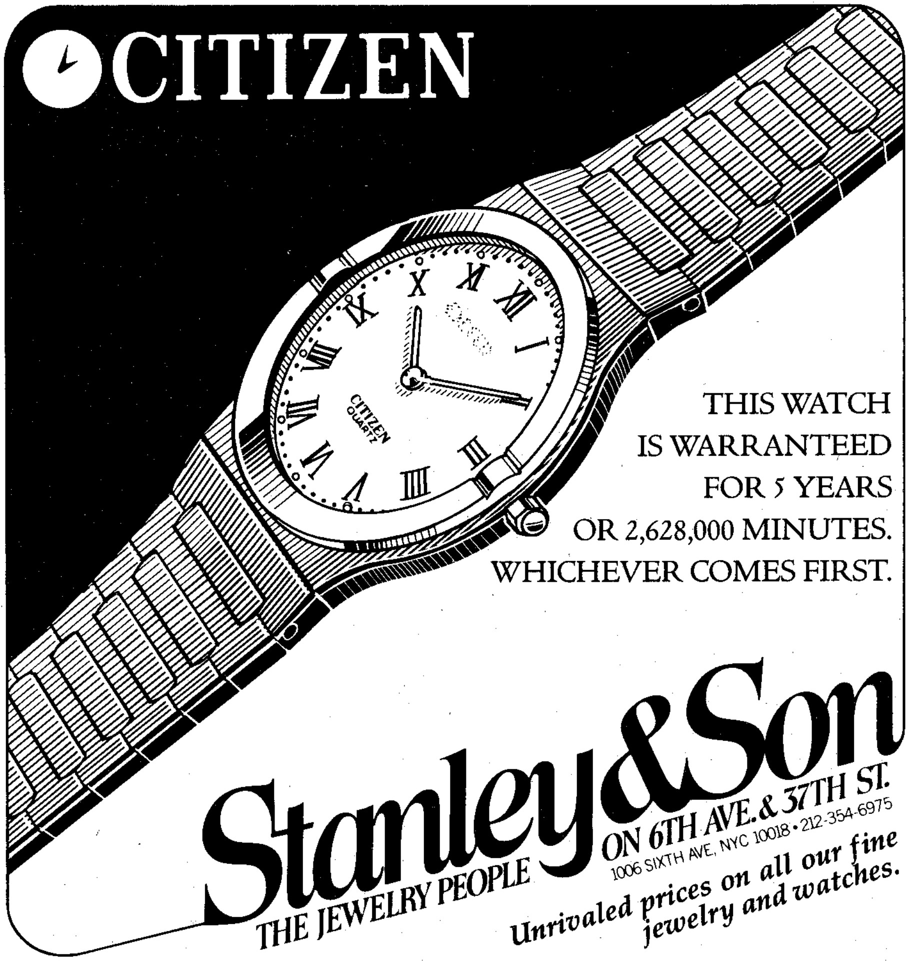
Father & Son, by F. Forrester Church. A biography, by his clergyman son, of Senator Frank Church. Bessie/Harper & Row; 256 pages; $15.95; October.

Frank and Maisie, by Wilfrid Sheed. The critic's memoir of his parents, the working-class Australian and the lady from the English gentry who founded the Catholic publishing firm Sheed and Ward. Simon and Schuster; 304 pages; $17.95; October.

Frank Sinatra, My Father, by Nancy Sinatra. Possibly a different story from the one being prepared by Kitty Kelley, this is a heavily illustrated biography of the star. Doubleday; 320 pages; $50; October.

SNAPSHOTS

The World of Armand Hammer, by John Bryson. The photographer and writer traveled more than 1 million miles to capture the head of Occidental Petroleum collecting, conferring, and entertaining



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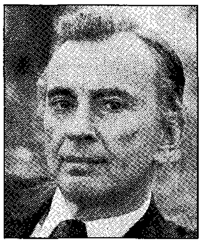
on land, air, and sea. Harry N. Abrams; 256 pages, $35; October.

Ansel Adams, by Ansel Adams. This memoir is heavily illustrated with examples of the late photographer's tributes to the grandeur and beauty of the Western landscape. New York Graphic Society; 400 pages; $50; October.

Henri Cartier-Bresson Photoportraits. Famous and anonymous faces, among them Picasso, Sartre, Beckett, and Pound, appear in these pictures from 50 years of the distinguished photographer's career. Thames and Hudson; 283 pages; $50; November.

After the War Was Over, by Magnum photographers. Capa, Cartier-Bresson, and others record the look of Europe when the boys came marching home. Harcourt Brace Jovanovich; 200 pages; $34.95; October.

MISCELLANY



Vidal in Venice, by Gore Vidal. One hundred and twenty color photographs illustrate the cynical, mischievous writer's history of the rich, corrupt, and beautiful empire, now merely a beautiful city. Summit; 160 pages; $22.95; November.

House, by Tracy Kidder. The story of one family's new home, from ground-breaking to moving-in day. Houghton Mifflin; 384 pages; $17.95; October.

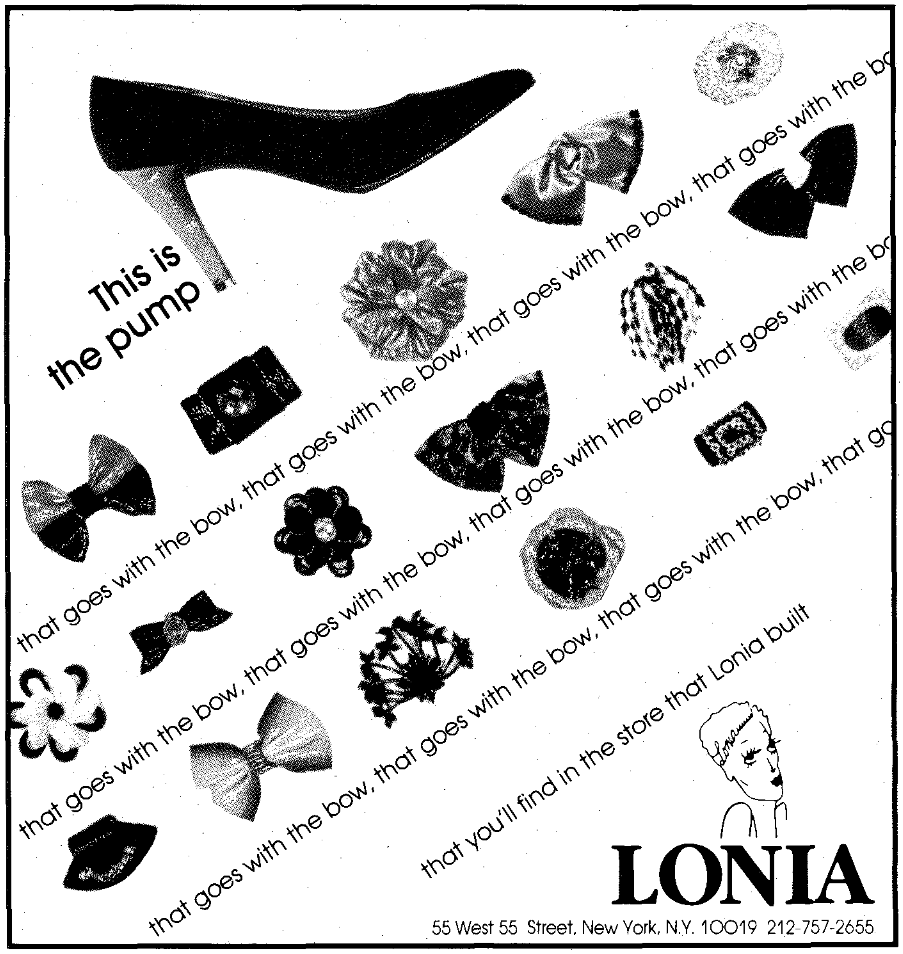
We Are Talking About Homes, by Lynne Sharon Schwartz. A report on Columbia University's attempt to evict the tenants of a rent-controlled building. Harper & Row; 224 pages; $15.95; November.

Common Courtesy, by Judith Martin. A little manifesto on the way of reconciling good manners with such contrary concerns as equality and big business. Atheneum; 96 pages; $10.95; October.

Socialism and America, by Irving Howe. The past, present, and future of democratic socialism, by a fighter and referee of its many battles. Harcourt Brace Jovanovich; 240 pages; $17.95; October.

RHODA KOENIG

Photographs: top, Bob Henriques/Magnum; bottom, ©1985 by Thomas Victor.


This is the pump
that goes with the bow, that goes with the bow, that goes with the bow, that goes with the bo
that goes with the bow, that goes with the bow, that goes with the bow, that goes with the bo
that goes with the bow, that goes with the bow, that goes with the bow, that go
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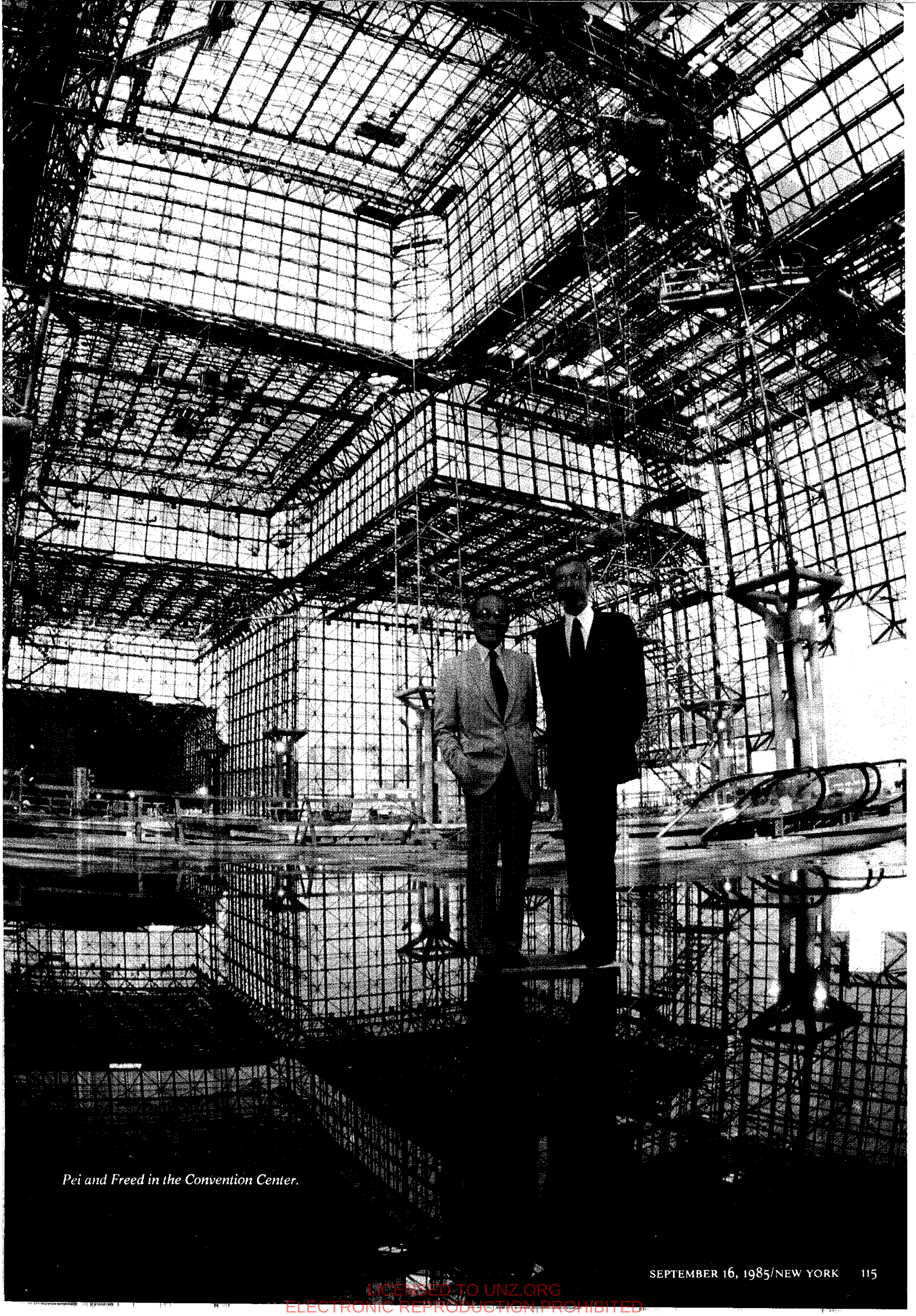


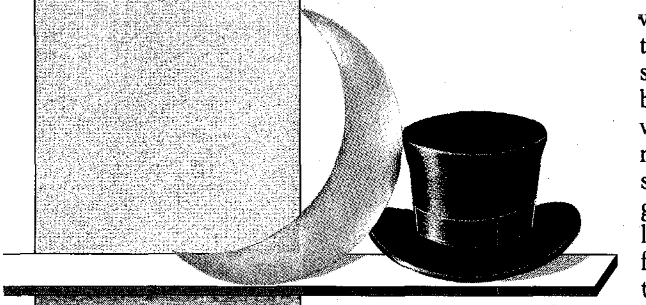
Pei and Freed in the Convention Center.

NIGHTLIFE

THE UNSINKABLE CAFÉ CONTRALTO BRINGS GERSHWIN, PORTER, ET AL. TO THE ALGONQUIN

THOU SWELL,
JULIE WILSON

JULIE WILSON SCOOTS INTO THE ROOM IN HER New Balance tennis shoes, her hair in a braid. "Oh, *Rho*-da, are ya gonna throw me *out!*" she wails, having been held up by the treacherous PATH train. At such moments, she sounds like an Omaha teenager—the one who was Miss Nebraska for a few hours in 1942 (till the judges found out she was underage). When she recalls the Latin Quarter's magnificent offer of $75 a week in the forties—her face lights up and she sighs, "Oh, wow"—she looks like one, too.



From 1948 to 1968, Julie Wilson was identified with the Maisonette in the St. Regis, where, sheathed in crimson beaded gowns, she would sing terrifically naughty songs about sugar daddies and good-time girls. No less a connoisseur of feminine pulchritude than Hugh Hefner, as they used to say in the fifties, called her "lovely to look at, delightful to know, and heaven to hear." But in 1977 she packed away her spangles and headed back to her hometown to be with her two sons, then twelve and thirteen. A call from Michael's Pub brought her back from the plains last year, and she's now firmly unretired, set to open at the Algonquin September 10 for a four-month run in " 'Swonderful, 'Smarvelous, 'S Julie."

As you might expect, Wilson will begin with a Gershwin songbook. She'll then do a few weeks of Kurt Weill. Wilson's style now is a bit toned down from the wicked-zany manner she used back in the days when an allusion to premarital sex (remember that?) would make a nightclub patron curl up like a shrimp and have conniptions. Then she would uncoil the numbers in a verbal striptease, or gaily break up "Every Baby Needs a Da-Da-Daddy" with little cowgirl yips. Critics of her recent shows have praised her "musicianship and brains," called her Cole Porter and Sondheim evenings brilliant tours de force, and hailed her as the new Mabel Mercer. One review, however, was demonstrably wrong—the one that said she had prepared well for her Michael's Pub gig. In fact, when Wilson got the nod, she had to come up with an act in nine days. She had only six hours' rehearsal with a pianist she'd turned up at the last minute, who had a temperature of 102. ("He was a *basket* case.")

Not that Wilson hasn't come through from a tight corner before. In 44 years of playing 40 states, she has put up with pedants (" 'No, no, it's not "*his* face," it's "*your* face" ' "), drunks (a lush threw his dinner at her one night in the Persian Room), sabotage (during the hotel strike, her microphone cord was cut), and low-rent touring companies ("Have you ever done a bus-and-truck? It's like being on a *very long* scavenger hunt"). A dream of her own, however, got her in the worst fix of all. She once spent a year turning her contralto into a delicate soprano ("I always wanted to play Gertrude Lawrence parts"). During that time, she was sent the script of *Pajama Game* and turned it down—no Cockney sparrow part there. When she'd done what she wanted, she auditioned for Rodgers and Hammerstein in her new voice, only to be told, "Julie, that's the worst, thin, stringy, nothing soprano voice we've ever heard. We've got 10,000 brilliant sopranos with magnificent voices and no shows for them. Be yourself!"

After finishing up at the Algonquin, Wilson will go to London, where she's always had part of her career (she was Bianca there in *Kiss Me, Kate*), to play the Ritz. Years ago, she almost bought a house in Brighton, but what stopped her was the thought of Omaha. "If something happened to one of my folks, I couldn't stand being cut off by an ocean and not being able to get over." At first, the folks were her mother and father, but then they were her sons by her third husband, a director. "I had them boom, boom. They were both born at Mount Sinai, and I was in the same labor room with the same nurse the second time. She looked at me and she said, 'Weren't you just here?' "

At 60, Wilson thinks her age is often an asset in her work. "When I first did 'Little Girl Blue,' I was 25 years too young for it. Now, having been through the mill . . . "—she laughs. But surely some gentleman of the type she used to sing about must have made things easier for her? "Oh, no, I never had a daddy. I'm a *very* independent lady. I had a few *offers*, but what I did, I did for love." Julie Wilson pauses for the punch line—"I wasn't too bright, let's put it that way"—and laughs again. RHODA KOENIG

Photograph by LOTHAR SCHMID

ALSO COMING UP:

~

BUSTER POINDEXTER

~

TEARS FOR FEARS

~

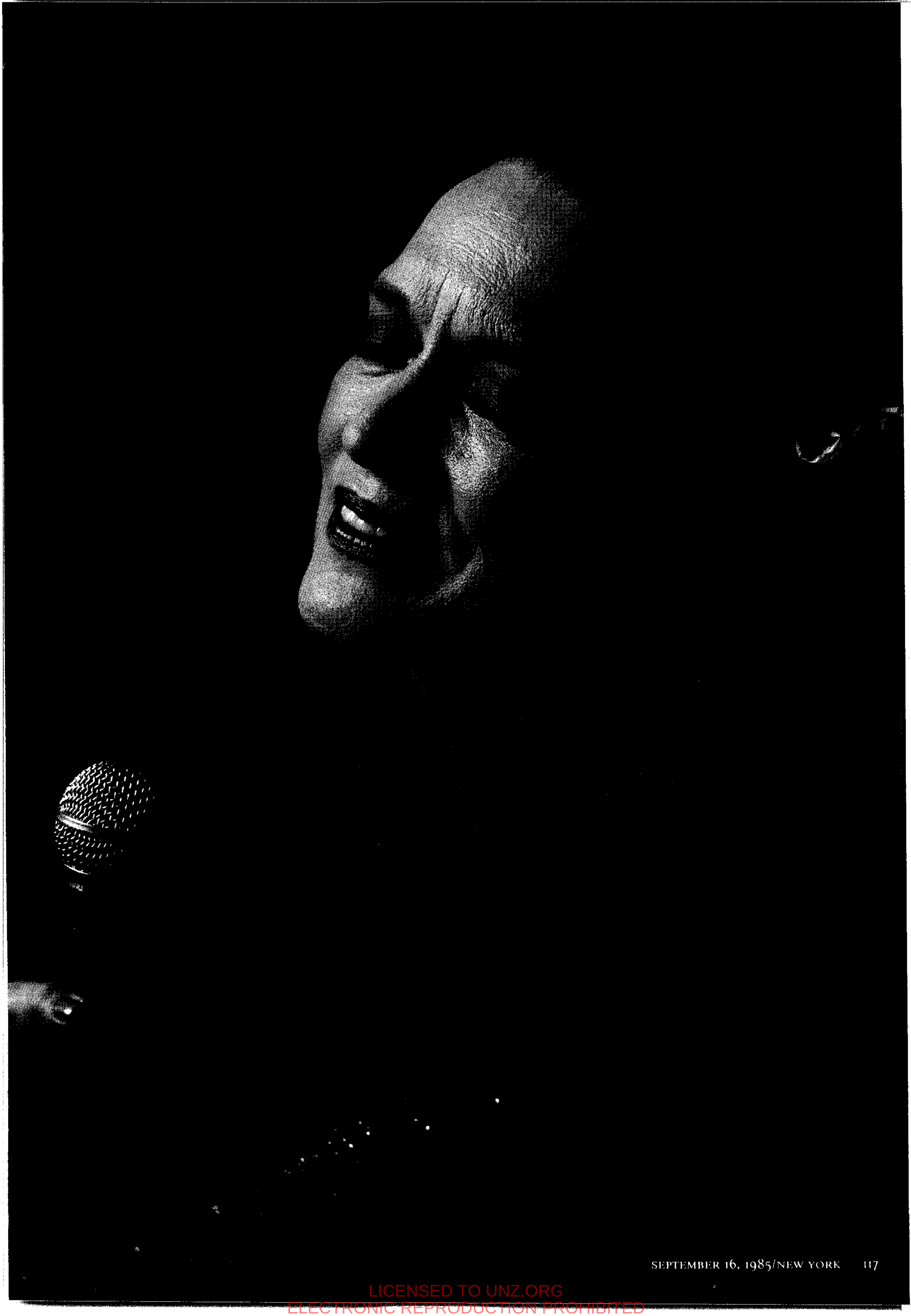
RUBÉN BLADES

~

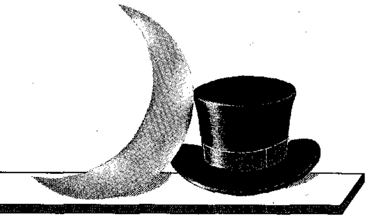
ART ENSEMBLE OF CHICAGO

~

VIOLENT FEMMES



THREE FINE LADIES SING OUT AT THE BLUE NOTE. THE DIRTY DOZEN BASH OUT R&B. ROCK AND JAZZ RESOUND IN RADIO CITY. THE FOLKS OF FOLK CITY COME BACK FOR A SILVER-ANNIVERSARY DO.

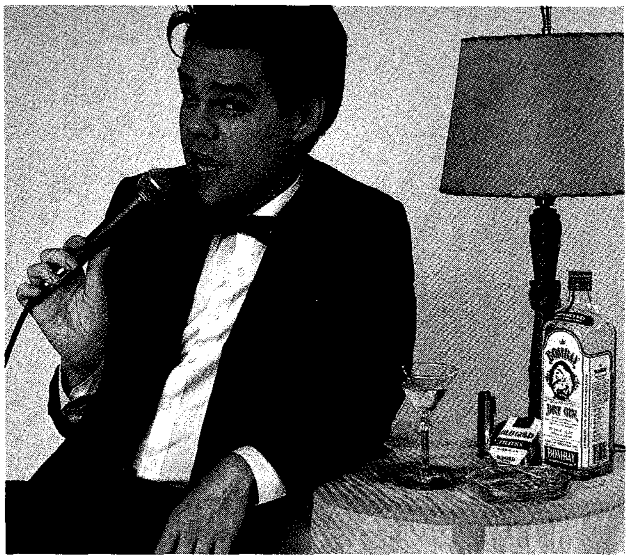


ROCK ALL NIGHT

The British are coming to Radio City Music Hall this fall, starting on September 23 with **Sting. Tears for Fears** will arrive October 4. Followers of Arthur Janov's Primal Scream theory, this duo has managed to turn therapy into hit songs. "Shout," their latest hit, is moody and melodic. It manages to sum up their beliefs—and get you humming. And on November 2, Scotland's **Simple Minds** will take over. Their complex, layered sound and vocalist Jim Kerr's brooding voice made their Brat Pack theme, "Don't You (Forget About Me)," from *The Breakfast Club,* a big hit.

Singer-songwriter **James Taylor** will appear at Radio City October 10 and 11, followed by the sophisticated syncopation of **Manhattan Transfer** on the twenty-ninth and thirtieth. And to finish up the year, the beautiful and exotic **Sade** will appear December 10. This will be the first time that the half-Nigerian singer, with her jazzy phrasing and sensuous rhythms, will be appearing solo in New York.

David Johansen is better known as a gritty-voiced rocker, but on occasion he puts on a tuxedo, picks up a martini, and transforms himself into **Buster Poindexter**, lounge singer extraordinaire. Buster will be at Tramps on Fridays and Saturdays for two weeks starting September 13, singing everything from Fats Waller to Broadway hits. And October 4, 5, 11, and 12, there will be Cajun stomp and gumbo with **Loup Gurou Zydeco.**



David Johansen, a.k.a. Buster Poindexter, comes to Tramps.

Larry **Mann** and **Cynthia Weil** may not be familiar names, but you know their words and their melodies. This husband-and-wife songwriting team is responsible for sixties hits like "On Broadway" and eighties hits like the Pointer Sisters's "He's So Shy." The people at the Bottom Line have put together *Just Once,* a rock-and-roll musical of Mann and Weil songs that will have a limited run—September 19 through 22.

The Newest Wave is Washington, D.C., go-go music, a furious combination of funk and soul. September 25, **The Junkyard Band,** a group of teenagers who play everything they can get their hands on, will be at Danceteria. Also there will be **Red Lorry Yellow Lorry** September 20, and **Dumptruck** September 23. October 8, the latest installment of Haoui Montaug's long-running cabaret **No Entiendes,** with D. J. Anita Sarko as co-host, arrives. Now in its fourth year, "No Entiendes" is a collection of the best that the club scene has to offer. And at Heartbreak, **G. C. Dangerous,** featuring a former member of the Rascals, will be rocking September 16.

Tears for Fears shouts.

VOICES CARRY

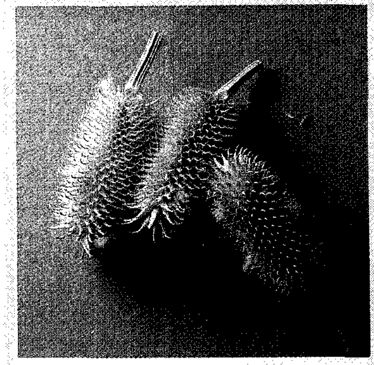
Better than a month of Sundays is a month of fine singing, and some of the best women vocalists will take over the Blue Note in October. **Nancy Wilson** will start things off on the first with the blues, followed by the theatrical **Cleo Laine** October 8. And **Carmen McRae,** with her grand and gritty voice, will come in on the fifteenth.

This may be **Rubén Blades's** "crossover" year. With a film now playing and a recorded duet with Linda Ronstadt to his credit, this Panamanian salsa star is making it big. He'll bring the South American sound to Carnegie Hall October 26. In the sixties and seventies, British singer **Shirley Bassey** had a string of pop hits, including "Goldfinger" and "Diamonds Are Forever." She has a new album out, and she'll be at Carnegie Hall September 17 and 18. And October 29, it's the exciting **Eartha Kitt.**

THE JAZZ AGE

Modern jazz in all its permutations will be presented at Sweet Basil this fall. September 10 through 15, pianist **McCoy Tyner** will appear. Tyner played with John Coltrane

Photographs: top, Dave Hogan/L.G.I.; bottom, Laura Levine.



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Quality
We learned that great woolen sweaters involve choosing the right yarn, the right dyes, the right patterns, and the right looms. And now that the learning process is over, we're tempted to brag about the price the Gap is able to offer, but we won't. After all, a great Shetland sweater *should* cost only $28.

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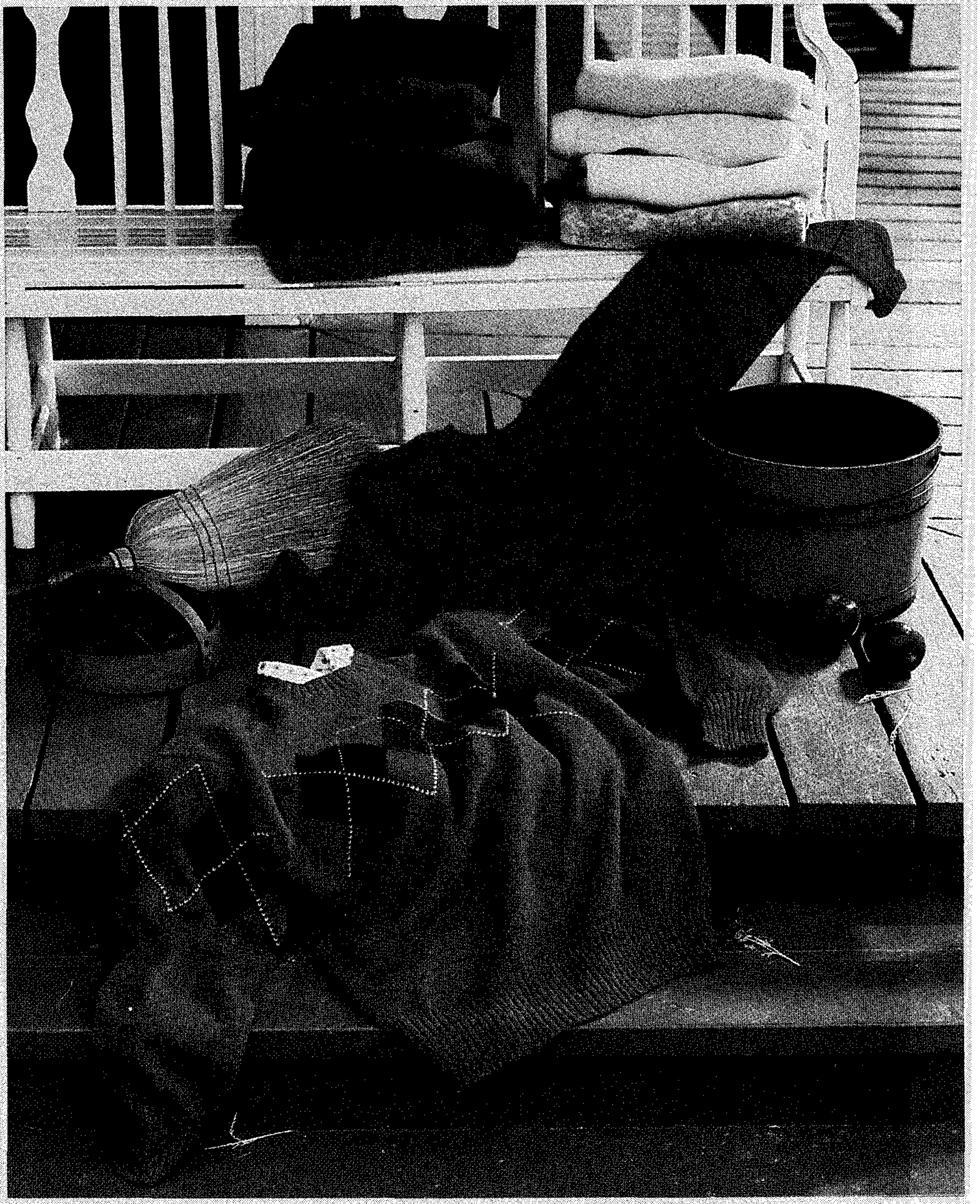
We didn't stop with the rudiments. Instead, the Gap has taken a classic style and nudged it into something special. Our Shetland is just a bit bigger (not too much bigger) than the one you've had since high school. So that's why we did it in great colors—13 solids, 6 stripes and 5 argyle patterns. (The stripes and the argyles cost a little more than the solids, but anyone who knits will tell you why.)

We may not have been experts when we first set out to make a quality woolen sweater at a reasonable price, but that didn't stop us from learning, and then trying until we got it absolutely right.



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the gap

Last Night At The Barbizon.

The mirror of the back bar reflected a statuesque, painfully beautiful blond ascending the spiral staircase to the restaurant.

Snatches of French, Italian, Dutch and Portuguese hovered in the air.

The genius of the blues was being beautifully reiterated by the piano player.

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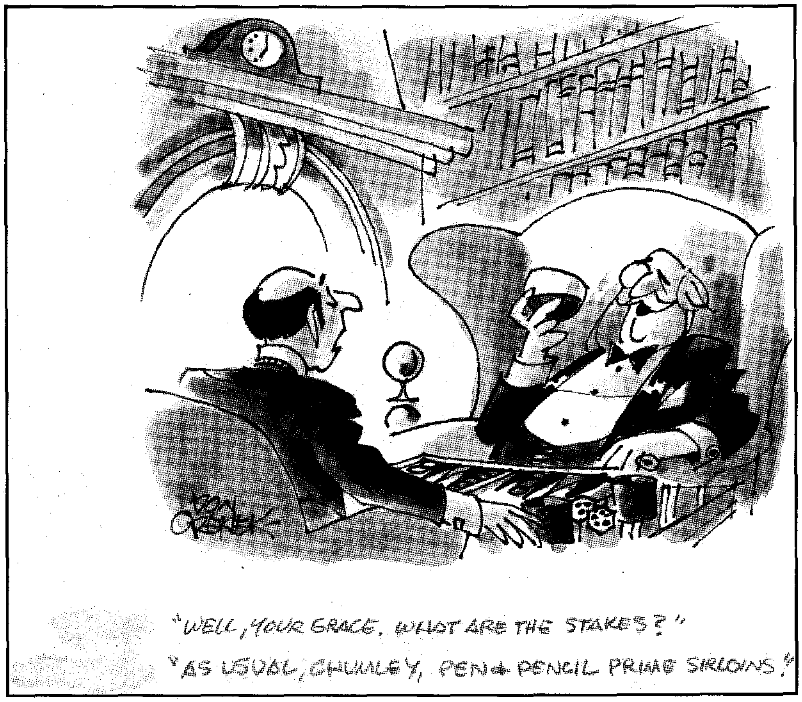

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NIGHTLIFE

in the sixties, and he's known for his fierce style of playing. The **Dirty Dozen Brass Band** from New Orleans combines that city's street-marching music with everything from R&B to pop, and what they come up with is guaranteed to move your feet. They'll appear October 22 through 27. November 19 through 24, the **Art Ensemble of Chicago** will play. This experimental foursome, with its innovative collection of instruments and influences, is as comfortable using African rhythms as it is New Orleans–style horns.

Sade sings at Radio City.

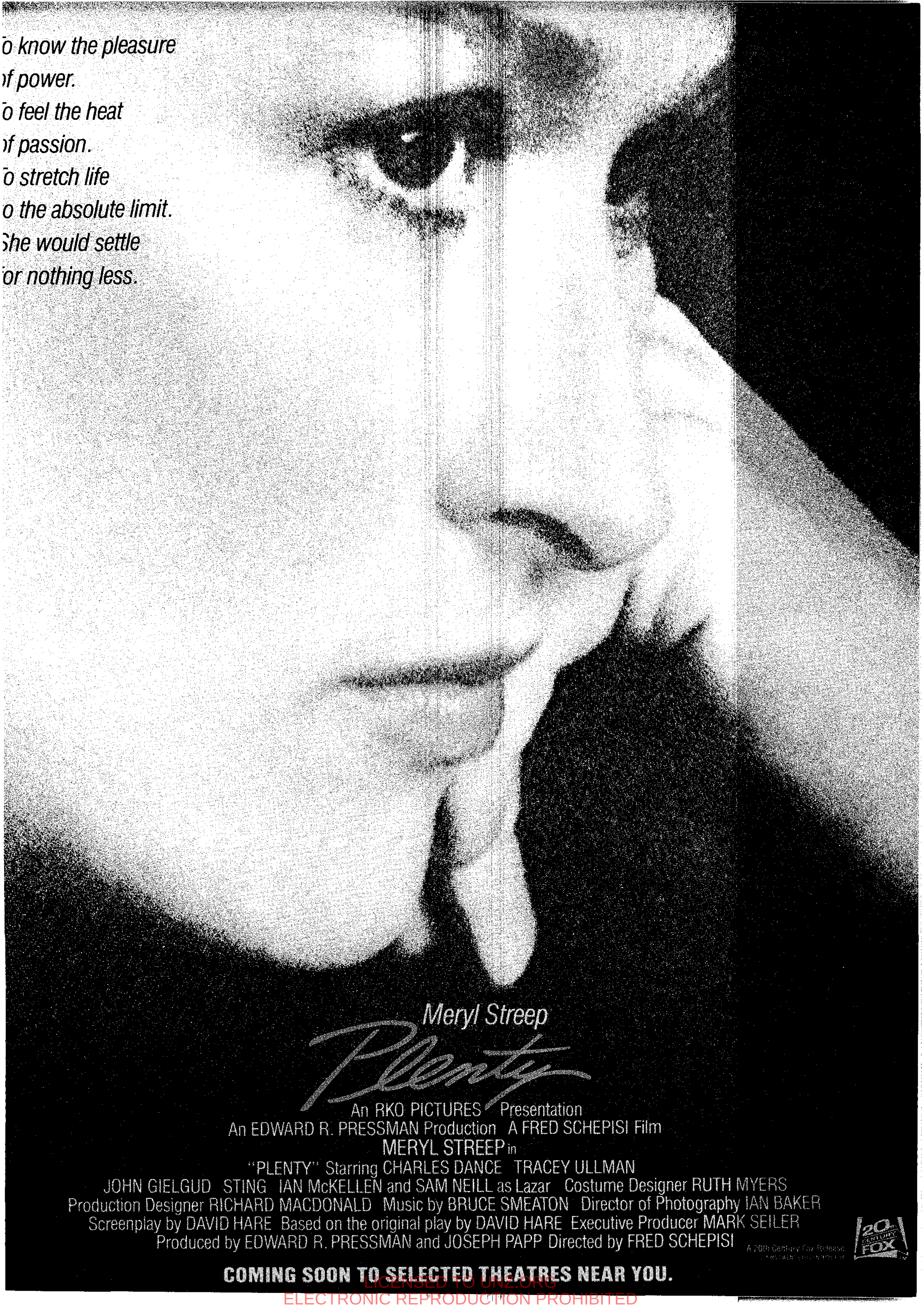
When trumpet player **Wynton Marsalis** was 21, he was called "only phenomenally good," and he's improved with age. Marsalis plays both classical and jazz trumpet, and he has a special affinity for bop. He'll be at the Colden Center for the Performing Arts at Queens College December 14.

CITY FOLKS

Last year, the folks at Folk City promised to celebrate their twenty-fifth anniversary. Well, they've finally got around to it, and many of the people who got their start on West 3rd Street will be participating. Scheduled performers include balladeer **Eric Anderson**; bluesman **Paul Butterfield; Arlo Guthrie,** who started at the club as a teenager; former Byrd **Roger McGuinn;** the witty and offbeat **Roches; Odetta; Peter Yarrow; Melanie;** and many others. Folk City can't accommodate this crowd, so the concert will be at the Pier at 46th Street September 14.

Veterans of the club's Wednesday night "Music for Dozens" and "The Big

Photograph by Richard Young/L.G.I.



o know the pleasure
f power.
o feel the heat
f passion.
o stretch life
o the absolute limit.
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or nothing less.

Meryl Streep

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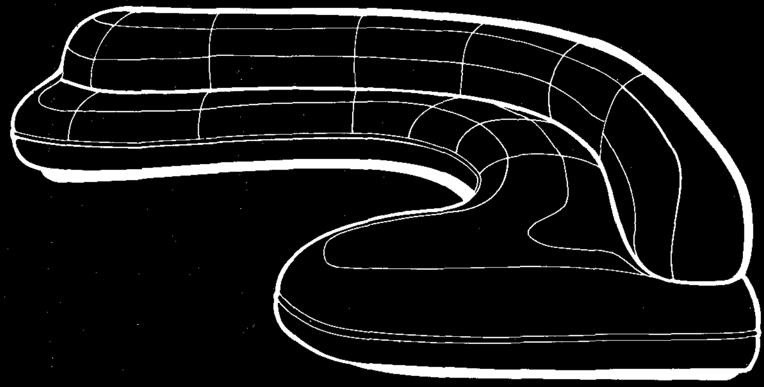

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CLOTHING BY BETSY GONZALEZ PHOTOGRAPH BY KEN HOWARD

Combo" series, where new music meets garage rock meets straight-ahead rock and roll, will hold their own celebration at Irving Plaza September 17, 18, and 19. Performers will include Milwaukee's **Violent Femmes**, whose music has been called a "fusion of Velvet Underground, mid-period Kinks, and C&W"; **Beat Rodeo**; **Marshall Crenshaw**; the **Ben Vaughn Combo**; and others. And at Folk City itself, there'll be a two-night **Songwriters Celebration** September 20 and 21 and an **All-Star Comedy Night** September 22.

G. C. Dangerous rocks at Heartbreak.

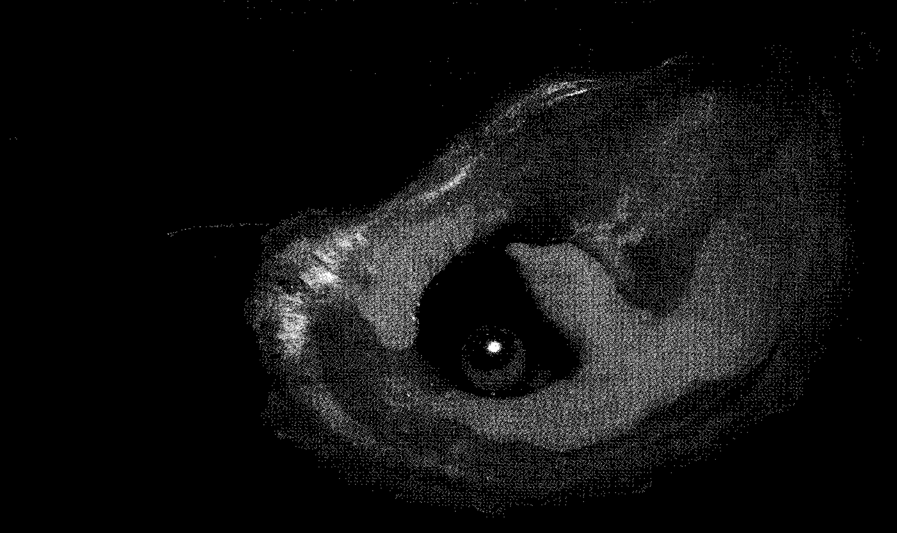
Folk music didn't end in the sixties, and **Suzanne Vega** is proof. The 25-year-old Vega is an urban folkie—her songs are filled with subways and nervous breakdowns. She'll be at the Bottom Line September 26 and 27.

BACK TO THE FUTURE

The Kitchen is living up to its reputation as an outpost of the avant-garde this fall, with a schedule of new music from around the world planned. In early October, French improvisational guitarist **Raymond Boni** will share the bill with American **Ned Rothenberg**. **Frank Chickens**, two Japanese women from London, will bring their "cross-cultural cabaret" to New York later in the month. They'll be followed by free-jazz man **Leroy Jenkins**, who will join forces with **Sting**—they won't play "Roxanne," but you will get to see the more experimental side of the rock star's personality. And **David Thomas**, the former lead singer for avant-rockers Pere Ubu, will perform at the end of October.

As part of its annual Next Wave festival, the Brooklyn Academy of Music will present two all-music evenings. On November 29 and 30, it's **Love of Life Orchestra**, a collection of downtown art-

Photograph by Lynn Goldsmith/L.G.I.



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New York Magazine
Best Bets, 4-22-85

At Decorator Previews, we offer you access to dozens of New York's top interior designers. And a professional design consultant who will take you through their work and match you up with the decorator whose taste, style and fees best suit your needs. All in one visit. Can it really be that simple? Call us at (212) 777-2966 and find out.

DECORATOR PREVIEWS

THANK YOU, GAEL GREENE,
FOR ALL OUR TROUBLES.

"The best pizza in town is just a 300-calorie run from my own doorstep—at Fiorello's (1900 Broadway, near 64th Street, 595-5330), baked in a nine-inch black steel pan ($8.75 to $9.50). 'A visionary version of the plebeian pizza,' the menu hails it. Such hyperbole is usually hyperbole. Not tonight."

"On a bright day, it's bliss sitting in the greenhouse front room of Fiorella (1081 Third Avenue, near 64th Street, 838-7570), watching the crowds surge by, especially if you order the Fiorella—a ten-inch free-form, classic-pizza-dough version of Fiorello's goat cheese with tomato-basil sauce." —*New York Magazine*, July 1, 1985

Ms. Greene rated Fiorello/Fiorella pizzas the best in town, and for that we thank her from the bottom of our ovens.

But such is the power of Ms. Greene that hundreds of pizza fanatics have besieged us, ignoring the rest of the menu, clamoring for pizzas Fiorello/a, Juliano, Margherita, Etcetera.

Our chef is desolate, our comptroller distraught.

We plead, nay, insist. If you relish our pizzas, look elsewhere. Look to our antipasti, perfect pasta, voluptuous veal, incandescent chicken, —all loving proof that the least of our virtues is pizza.

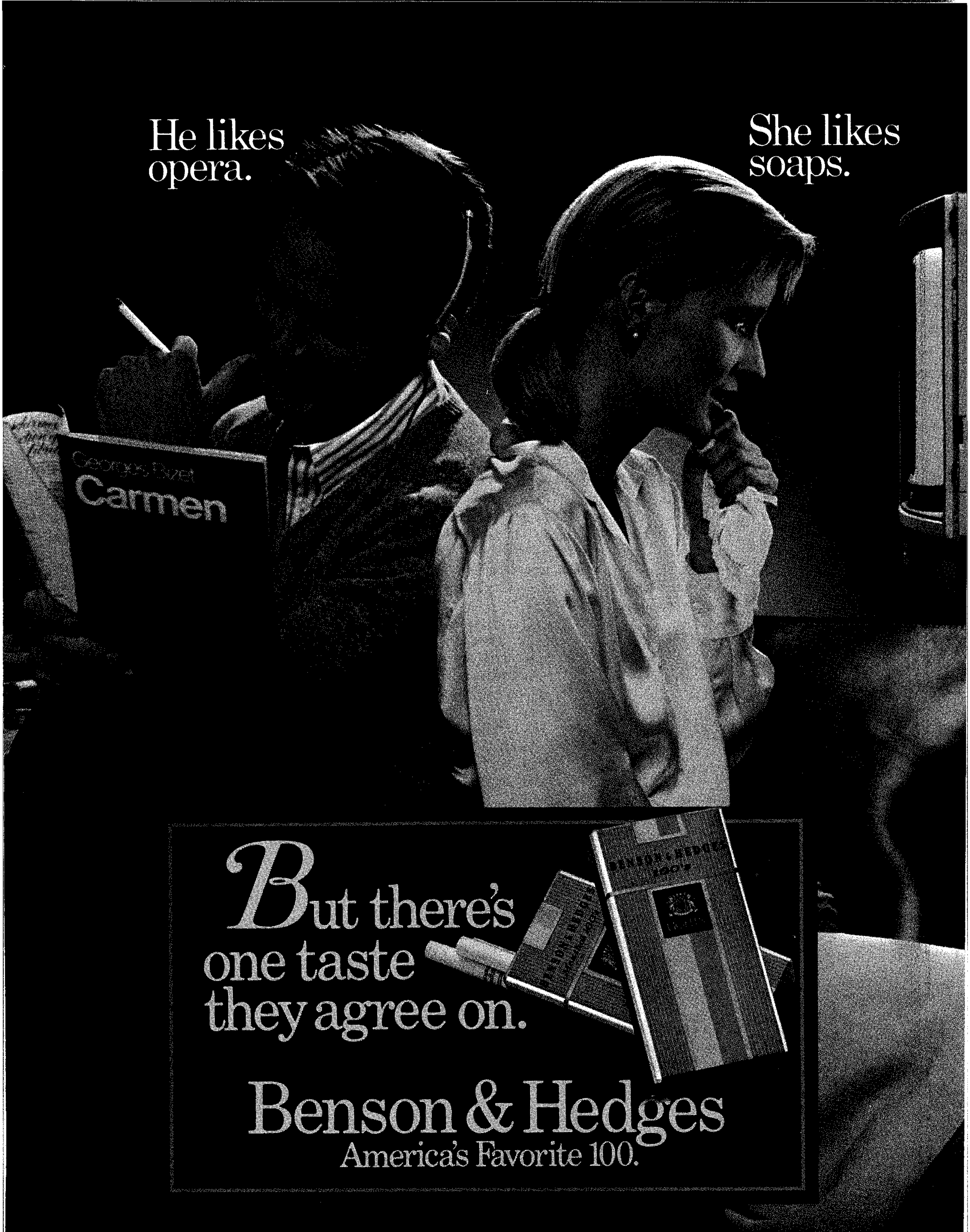
FIORELLO'S The Food Is Marvelous And The Price Is Wrong. Fiorella

rock all-stars put together by composer Peter Gordon and percussionist David Van Tieghem (he plays everything from timpani to the sidewalk). They'll play the score from Arnie Zane and Bill T. Jones's *Secret Pastures,* plus new compositions by Gordon and others. On December 6 and 7 there will be a double bill of jazz experimentalists: Iconoclastic pianist **Cecil Taylor** will perform a solo improvisation, and the **World Saxophone Quartet,** featuring Hamiett Blueit, Julius Hemphill, Oliver Lake, and David Murray, will play its own blend of funk, bop, and new music.

FOOT NOTES

The girl from Ipanema, **Astrud Gilberto,** will be at S.O.B.'s October 22 through 24, and Argentinean saxophonist **Gato Barbieri** will take over November 12 through 14. Jazz guitarists **Larry Coryell** and **Emily Remler** will be together at the Village Vanguard September 10 through 15. The **Steve Kuhn Trio** with Ron Carter and Al Foster will arrive September 24, and the **Herbie Hancock Trio** with Ron Carter and Tony Williams will appear September 18 through 22. The **Pointer Sisters** will be at the Westbury Music Fair November 12 through 17. At the Ritz, L.A.'s **Lone Justice** will play September 18. Mac Rebennack, better known as **Dr. John,** will be at the Village Gate September 13 and 14. Monday nights at the Cat Club are **Kookhouse Nights,** put together by Bobby Bradley, formerly of the Pyramid. The **Joe Henderson All-Star Quartet** will be at Fat Tuesdays September 10 through 15, singer **Kenny Rankin** will be there September 19 through 22, and guitarist **Joe Pass** October 8 through 13. **Jonathan Schwartz** is back for his tenth year at Michael's Pub starting October 29. And **Blossom Dearie** will be doing the early show at the Ballroom starting October 2. At Greene Street, **Andre De Shields** will be doing the Late Late Show every Saturday night. *Dreamgirls* alumnae will be all over town: **Loretta Devine** will be playing Friday nights at Greene Street, and **Teresa Burrell** will be at Sweetwater's September 17 through 28. **Roberta Flack** will be at the Brooklyn Center for the Performing Arts November 23. Caroline's will present both the New Wave and the Old Guard this fall: *Saturday Night Live*'s **Rich Hall** will be there at the end of October; he'll be followed by **Mort Sahl,** and in December, **Emo Philips** will appear. And of course, **Bobby Short** will be at the Cafe Carlyle starting October 15.

AMY VIRSHUP


He likes opera.
She likes soaps.
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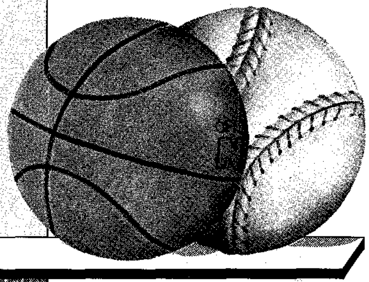
SPORTS

A NEW SKYSCRAPER NAMED PAT EWING

FROM THE CELLAR, THE KNICKS GRAB A SEVEN-FOOT INTIMIDATOR OF THEIR OWN

THE MOMENT IS INDELIBLE, AS MEMORABLE AS any last-second shot ever taken in the National Basketball Association: New York Knicks general manager Dave DeBusschere sitting, eyes closed, fists clenched, waiting, waiting for Commissioner David Stern to name the team that would choose next-to-last in the annual draft of college players. A national television audience is watching. There are two envelopes in a Plexiglas fishbowl. The bowl is cranked; an envelope pulled, handed to Stern. A deep breath, then: *"The Indiana Pacers!"*



DeBusschere—a man who, before that moment, had a reputation as a pretty levelheaded fellow—is up, out of his seat, giddy, exhaling, punching the air. The New York Knicks would pick first in the draft. They would, of course, choose Patrick Ewing of Georgetown. And so, on October 26, against Philadelphia, before a national television audience, the Knicks will be *bad* again; for the first time since the early seventies, they will have a glowering, intimidating, all-around fearsome center who could make basketball an *event* in New York.

"There is no denying the pressure on him. It is enormous," says coach Hubie Brown. "Already people are saying he's one of the five best all-time centers: Wilt [Chamberlain], [Bill] Russell, Kareem [Abdul-Jabbar], Bill Walton, and Ewing. But he's taking a major step up in class this year. He's going to be facing great players every night for the first time in his career."

Ewing's economic impact on the Knicks—and the NBA—was apparent from the moment David Stern uttered the words "Indiana Pacers." Almost immediately, the phones began to ring and long lines formed at the Madison Square Garden ticket windows. Season-ticket sales are up 50 percent over last year. Ewing's presence in New York also strengthened the league's hand in negotiating a new network-television contract.

As for Ewing, even if he settles for half the $3-million per year (for ten years) his agent David Falk was said to be proposing, he will be a very wealthy 23-year-old. "And he has the potential to double his salary through product endorsements," says Falk, who adds that his client will refuse any offer that distracts him from his "strong personal goals."

Indeed, Ewing's single-minded devotion to the game, his fierce intensity, is his most attractive attribute as a player. The work ethic is inherited from parents who came to Cambridge, Massachusetts, from Jamaica for a better life. His mother, especially, was insistent that he take no short cuts, that he graduate from college (which he did). In the process, he gained a reputation as something of a recluse, shielded from the press by his college coach, John Thompson.

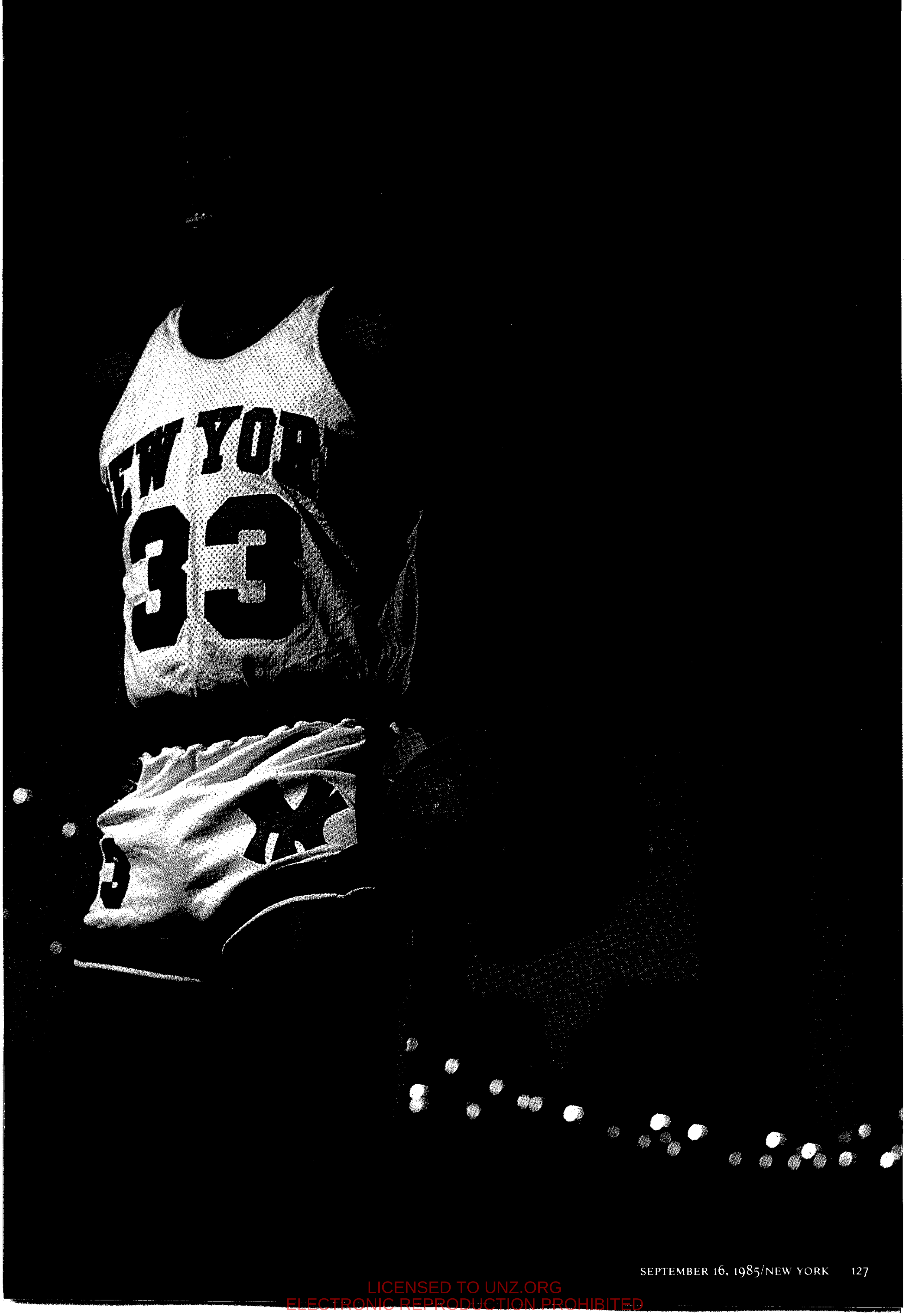
He remains elusive, which could be a problem when the spotlight is turned on in earnest next month. "I'll open up more when I see what the league is like," Ewing predicted one afternoon, after spending much of the day working out in the Georgetown gym. "I don't want to be talking now about my personal goals. Well, okay, I'll tell you one goal. I want to be considered one of the best ever to play the game. I've been working out most days, trying to build my strength. I expect the NBA will be a lot more physical than college. Life is going to be more intense for me now. College is over. This is the real world."

The cruelest reality may be his teammates, none of whom is likely to wind up in the Basketball Hall of Fame—except for the wonderful Bernard King, who is out indefinitely with a shredded knee. Hubie Brown says that King is "very questionable" and that Louis Orr will start the season at small forward. Ewing and Bill Cartwright will alternate at center and power forward, Brown says, depending on the opposition. The less said about the guards—Darrell Walker, Trent Tucker, and Rory Sparrow—the better.

"We play in the toughest division in all of sports," says Hubie Brown, "but we're a damn good team. You can't judge us on the last year—we lost 369 games to injuries, which is 100 more than any team in the history of the league. We blocked only 267 shots last year; Ewing alone should block 200. His mere *presence* will make a difference." Brown says he met briefly with Ewing after he was drafted. "We didn't talk much, but we didn't have to—all I had to do was look in his eyes. The man is a warrior. He's ready to play."

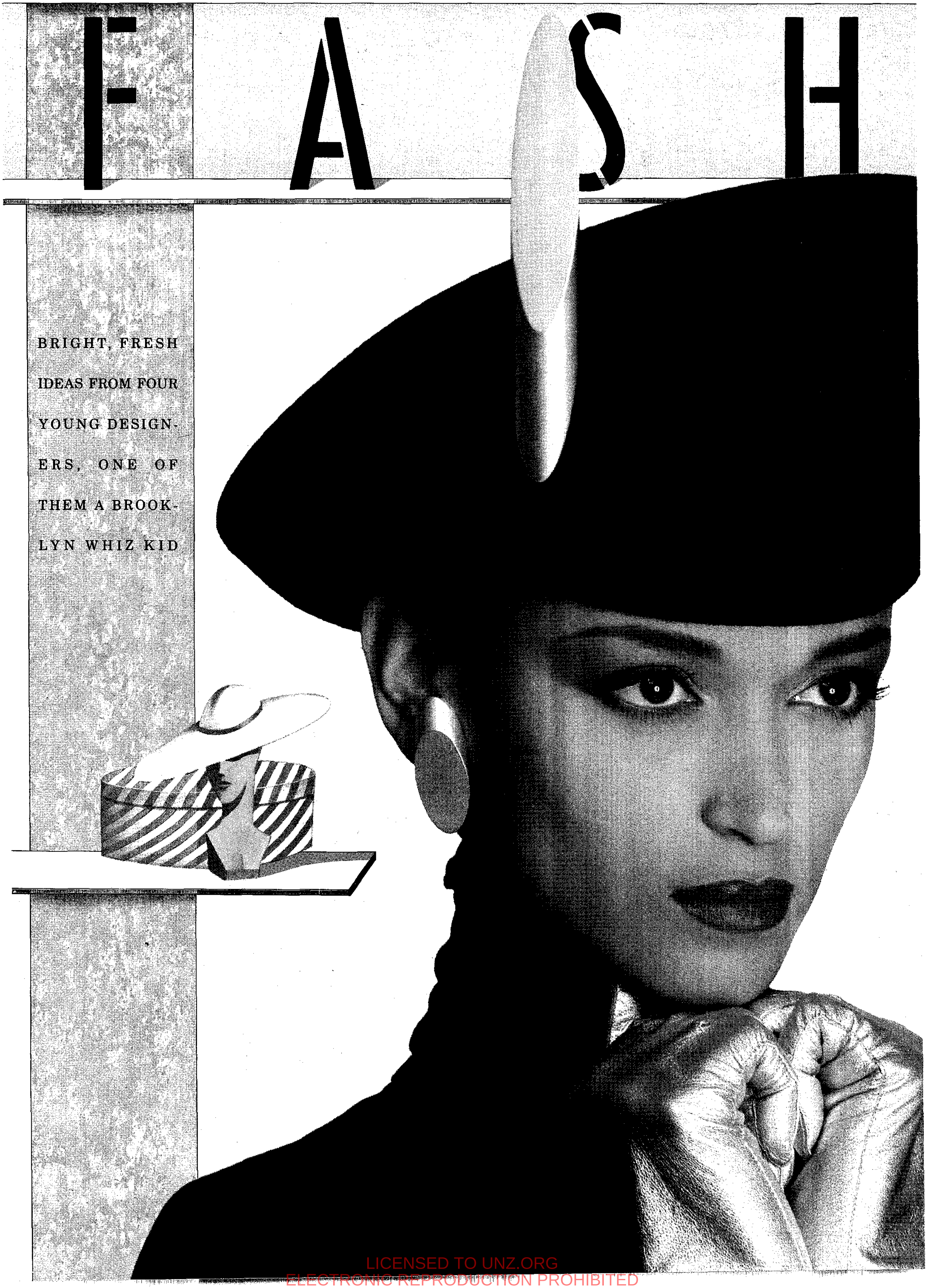
JOE KLEIN

Photograph by GREGORY HEISLER


NEW YORK
33

FASH

BRIGHT, FRESH IDEAS FROM FOUR YOUNG DESIGNERS, ONE OF THEM A BROOKLYN WHIZ KID



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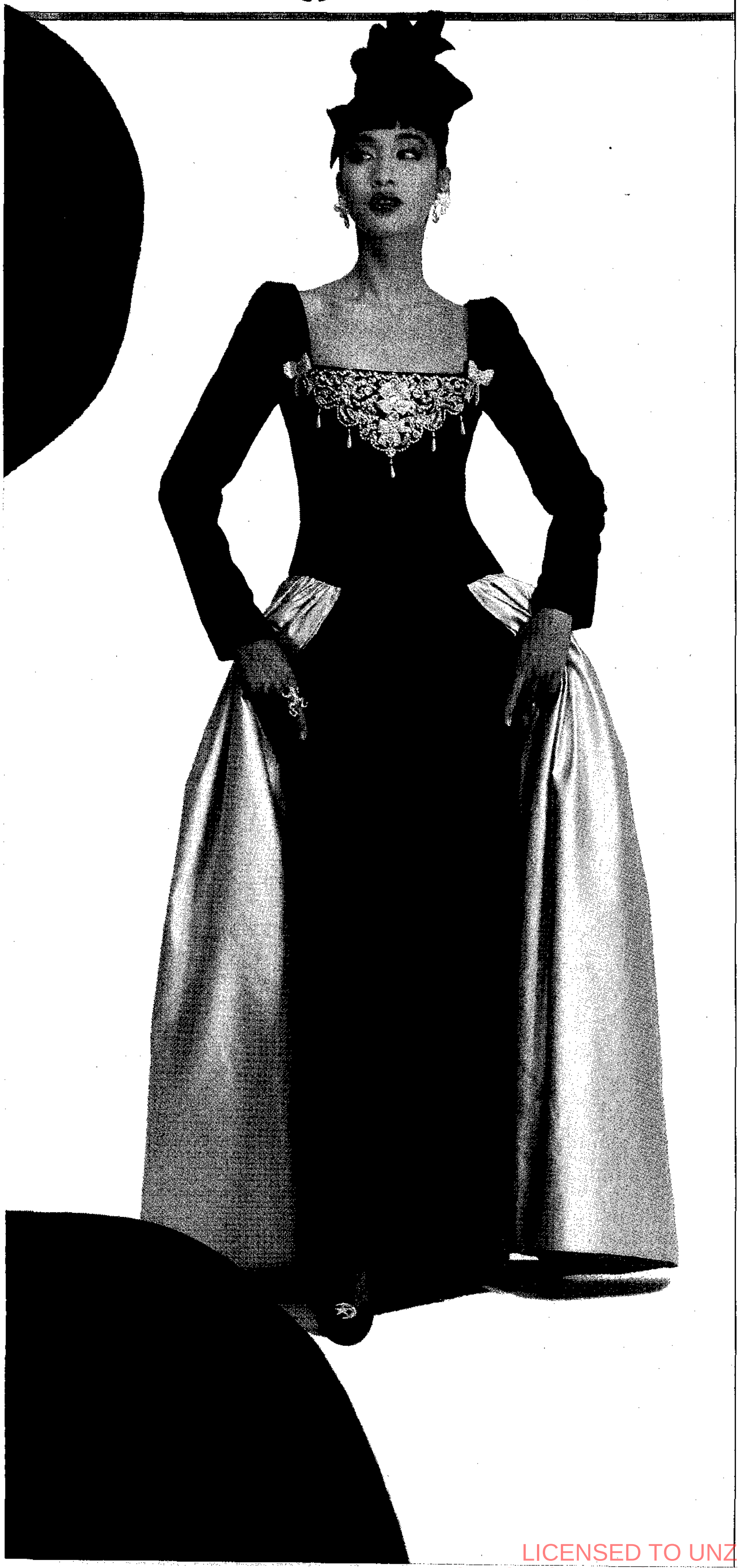


MAEVE CARR

" 'Confident' best describes the woman who wears hats," says Maeve Carr. "She is not afraid to make a statement. She is confident of who she is—and a bit of a charmer." Carr, 30, who grew up in Greenwich, Connecticut, studied art history and architecture at Princeton. That art background, she feels, and her admiration for such designers as Chanel and Dior, greatly influence her work. To be sure, her hats—typically sensuous and sculptural in shape, bold and witty—reveal an affinity for Art Nouveau and Art Deco.

In addition to her own line, Carr—who began designing hats two years ago after stints in television and advertising—now designs for Donna Karan and Maud Frizon as well. "My hats are my idea of stylish—yet wearable—elegance," she says, and adds: "There is something mysterious about a woman in a hat."

CAROLYNE ROEHM

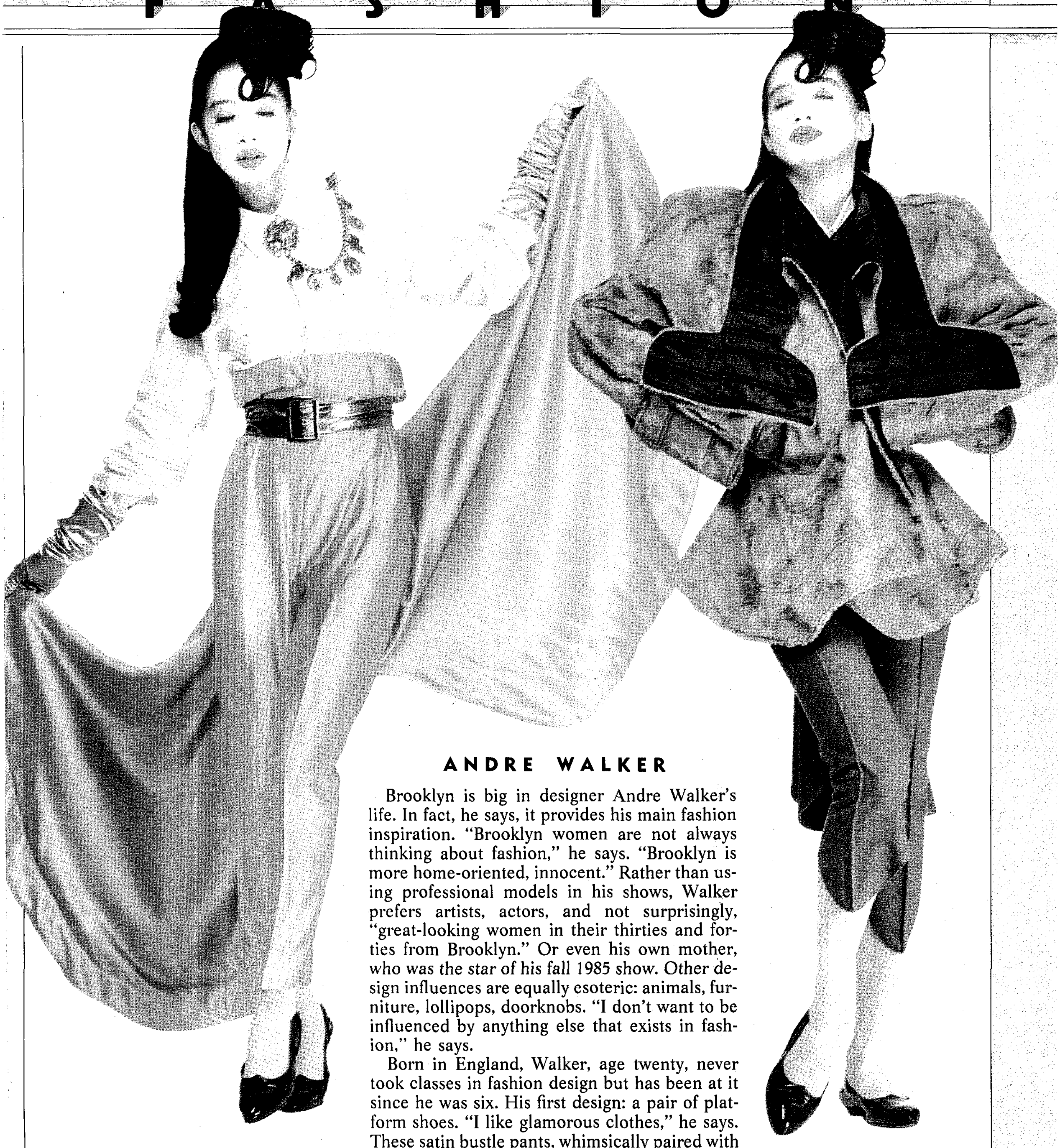
After nine years as Oscar de la Renta's assistant, Carolyne Roehm, 34, has just presented her first collection. Born in Missouri, Roehm began designing while an art student at Washington University in St. Louis. She moved to New York in 1973 and, shortly thereafter, went to work for de la Renta. "He has been a great influence for me," she says. "I was exposed to a sense of fantasy and luxury that I never would have been exposed to in Missouri."

Roehm feels that luxury is a reward today's busy woman owes herself, but she also believes in "femininity with a certain simplicity. I like to put something on and not have to fuss with it. When you go out, you should concentrate on the people you're with rather than the clothes you have on." When designing, she says, "I have the woman in mind. I ask myself, would I want that particular outfit on my body?" If the outfit is this embroidered velvet-and-satin sheath, the question becomes rhetorical in the extreme.

Far left: fur-felt hat by Maeve Carr for Donna Karan, about $175 at Bergdorf Goodman and Saks Fifth Avenue; wool-and-nylon-crêpe-jersey bodysuit by Donna Karan, about $185 at Bergdorf's, Bloomingdale's, Saks; gold-plated-brass earrings, $120, and pin, $200, at Robert Lee Morris (409 West Broadway); leather gloves by La Crasia, $50 at Bergdorf's. Model: Deloris Henderson of Faces.

Fashion associate: Valarie Ebeier Fashion assistants: Debra Schmidt and Ginnie Webster

Near left: silk-velvet-and-satin ball gown by Carolyne Roehm, embroidered by LeSage in Paris, $6,770 to order at Saks; crystal-and-faux-pearl earrings by Wendy Gell, $120 at Bloomingdale's and Gindi (816 Madison Avenue, near 68th); rhinestone ring by Marla Buck, $45 at Charivari 57 (18 West 57th Street) in mid-September; rhinestone earring (used as shoe clip) by Marla Buck, $70 the pair at Mishon Mishon (140 East 59th Street). Model: Anna Bayle of Elite Models. Hair: Suga of Suga Salon Makeup: Jim Brusock.



ANDRE WALKER

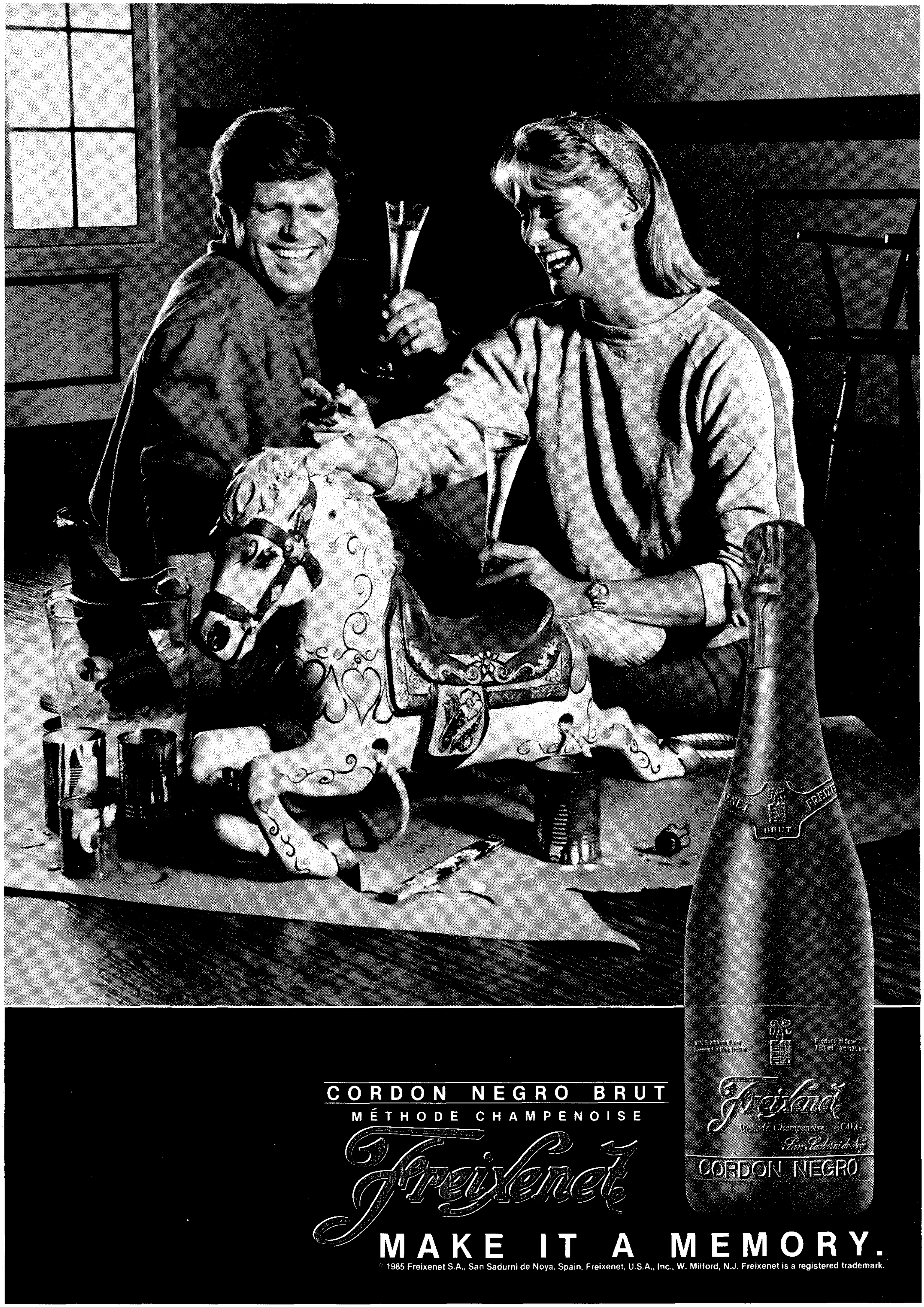
Brooklyn is big in designer Andre Walker's life. In fact, he says, it provides his main fashion inspiration. "Brooklyn women are not always thinking about fashion," he says. "Brooklyn is more home-oriented, innocent." Rather than using professional models in his shows, Walker prefers artists, actors, and not surprisingly, "great-looking women in their thirties and forties from Brooklyn." Or even his own mother, who was the star of his fall 1985 show. Other design influences are equally esoteric: animals, furniture, lollipops, doorknobs. "I don't want to be influenced by anything else that exists in fashion," he says.

Born in England, Walker, age twenty, never took classes in fashion design but has been at it since he was six. His first design: a pair of platform shoes. "I like glamorous clothes," he says. These satin bustle pants, whimsically paired with an oxford-cloth shirt, are certainly that. Not to mention sexy, provocative . . . and very unusual.

Left: nylon-satin pants, $350 at Patricia Field (10 East 8th Street); leather belt, $95 at La Bagagerie (727 Madison Avenue, near 64th); pins with chain (rhinestones and gold-plated metal) by Marla Buck, $105 at Vittorio Ricci II (404 Columbus Avenue, at 79th); nylon-and-Lycra gloves by Naomi Misle, about $40 at Charles Jourdan (Trump Tower), Henri Bendel, Vittorio Ricci II; flats, $295 at Susan Bennis Warren Edwards (440 Park Avenue, at 56th); stockings by Fogal.

Right: vintage wool-pile jacket with satin lapels, $650, and wool-worsted pants, $200, at Patricia Field.

Hair and makeup: Andre Walker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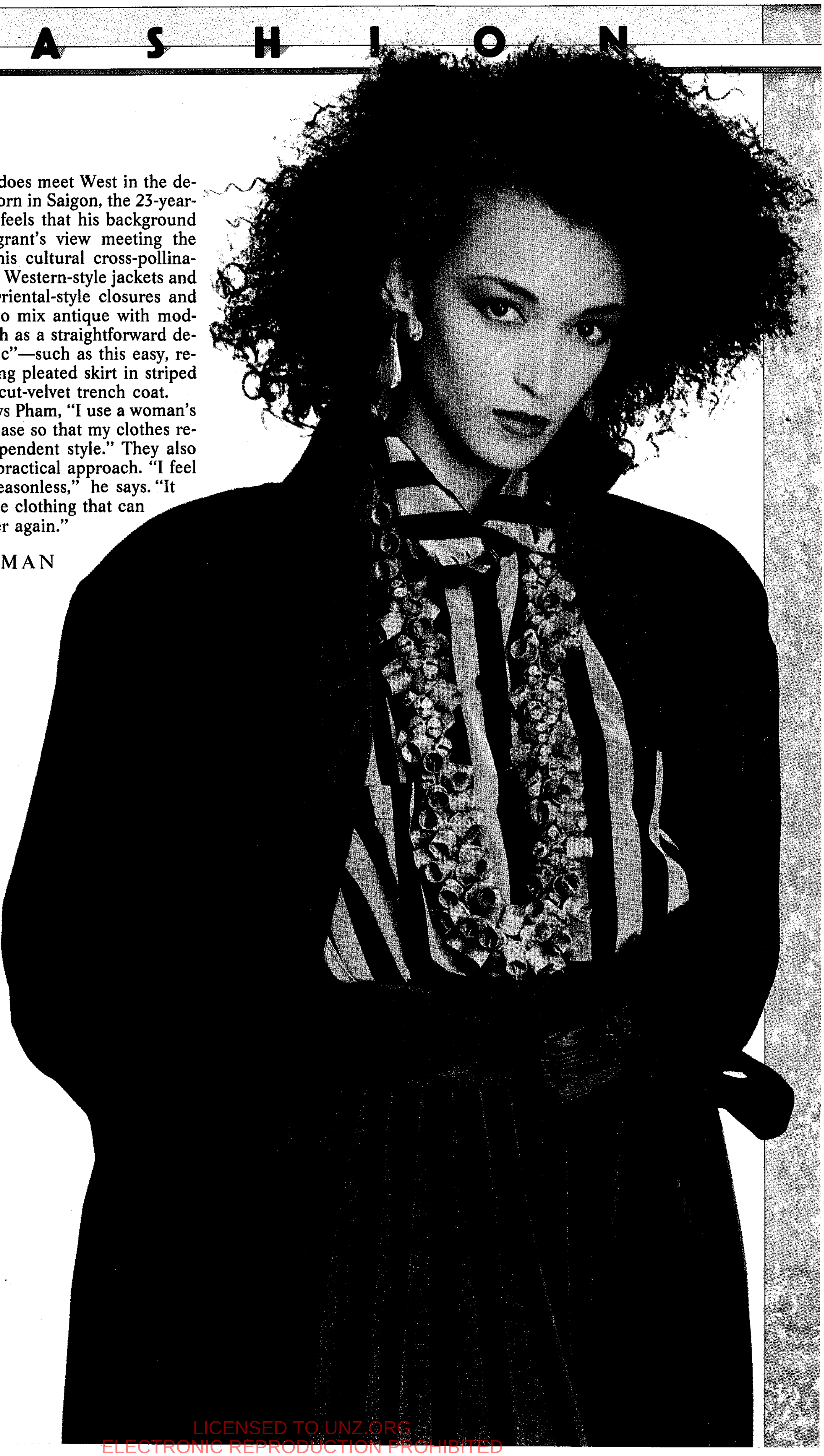
VINH PHAM

Cliché or not, East does meet West in the designs of Vinh Pham. Born in Saigon, the 23-year-old Parsons graduate feels that his background gives him "an immigrant's view meeting the Western heritage." This cultural cross-pollination can be seen in his Western-style jackets and skirts finished with Oriental-style closures and buttons. "I also like to mix antique with modern," Pham says, "such as a straightforward design in a vintage fabric"—such as this easy, relaxed big shirt and long pleated skirt in striped rayon, topped with a cut-velvet trench coat.

When designing, says Pham, "I use a woman's body as a sculptural base so that my clothes reflect a feminine, independent style." They also reflect a refreshingly practical approach. "I feel that my clothing is seasonless," he says. "It is senseless not to have clothing that can be worn over and over again."

WENDY GOODMAN



Rayon-velvet trench coat, $320 to order at Bendel's; rayon shirt, $120 at Bendel's (to order) and Sunday in New York (347 West Broadway); rayon skirt, $150 at Bendel's (to order) and Saks; oxidized-copper earrings, $75, and necklace, $125, by Vinh Pham and Company, to order at Charles Chevignon (146 Spring Street).

Hair: Suga of Suga Salon
Makeup: Jim Brusock

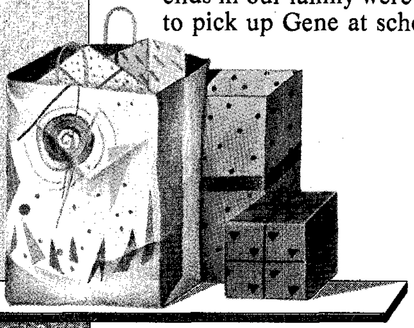
SHOPPING

INTRODUCING... MS. BARNEYS

THE PRESSMANS READY A VAST, SEPARATE STORE FOR WOMEN NEXT TO THE ORIGINAL

ON A CRISP WINTER AFTERNOON IN THE 1960s, Fred and Phyllis Pressman of Larchmont got word from the Hackley School in Tarrytown that young Gene Pressman would spend part of the weekend at school sanding desk tops, an innovative task designed to use up the excess energy of class cutups.

Gene's younger brother, Bobby, now 31 and an executive of the family store, Barneys New York, chuckles as he recalls, "A lot of ski weekends in our family were delayed because we had to pick up Gene at school on Saturday."



Bobby Pressman and his 34-year-old brother, Gene—the good son and the prodigal son of family retailing. Bobby, who followed his brother through the Hackley School, got his undergraduate degree at Boston University and then went to work at the store while earning his MBA in finance, at Pace, on weekends ("I needed the credibility, the skills"). Gene, who went from sanding desks at Hackley to studying cinema at Syracuse University, tried Hollywood before starting out in Barneys' warehouse ("I consider myself a creative person, but I preferred to be an employed warehouse worker to being a 21-year-old unemployed movie director").

The two brothers are as different as their paths to Seventh Avenue and 17th Street. Gene's post-adolescent partying at Studio 54 was noted periodically in the press, while Bobby stayed in the store and out of the limelight. Gene resembles his father more every day, while Bobby jokes, "I'm the adopted one."

But today both are executive vice-presidents (Gene for merchandising and marketing, Bobby for finance and operations) of the store founded 62 years ago by their grandfather Barney. And both are guiding the addition this February of an entire store for women, an expansion that may represent a $25-million investment and will almost double the size of Barneys' operation. Though president Fred Pressman, their father, is still firmly in control of the business, with its annual sales in excess of $60 million, the sons are being put forward, together, as Barneys' future.

The women's store has been discussed around the various Pressman dinner tables for the past five years. But both Pressman boys point proudly to the fact that family came first while they were growing up, although Bobby concedes it would have been hard to come of age in the Pressman household and remain ignorant of the world of haberdashery. Indeed, the store is the focal point of five other family careers. Fred's wife, Phyllis, is responsible for creating Chelsea Passage, arguably the city's most compelling collection of antiques, gifts, and household furnishings. Fred and Phyllis's daughters help buy for the store, 25-year-old Elizabeth for Chelsea Passage, 22-year-old Nancy for the Women's Duplex. Gene's wife, Bonnie, a former model, is the women's-fashion coordinator, and Bobby's wife, Holly, directs Barneys' investments while tending their two children, perhaps future Barneys executives.

Not always content with being Manhattan's out-of-the-way specialty store, the Pressmans have occasionally eyed an uptown location. They fleetingly considered moving to Brooks Brothers territory when Abercrombie & Fitch decamped from Madison Avenue and 45th. And Gene acknowledges that Barneys tried to buy Bendel's about five years ago. But Chelsea, a mixed-use area, has pulled up its socks to meet Barneys' stylish standards, and the erstwhile discounter of men's suits is starting to be surrounded by affluent co-opers and brownstoners, an appropriate market for Oxxford, Valentino, Saint Laurent Rive Gauche, even Hermès.

The Pressmans aren't people to take chances. The 70,000-square-foot women's store, adjacent to the current store, is a hymn to every current catchword. Preservation: The store is rising behind the façade of the block's cozy nineteenth-century brownstones. Community relations: Buy-outs or new apartments were arranged for the people living in the buildings that were taken over for the store. Design credentials: Beyer Blinder Belle is restoring the façade. Boutiques are being designed by Peter Marino, Jean-Paul Beaujard, Japan's Setsuo Kitaoka (he designed the Yohji Yamamoto stores in Japan), and the ubiquitous Andrée Putman. And there'll be a special nod to economy: a separate "contemporary" store, with cheaper, younger clothes.

NANCY MCKEON

ALSO COMING UP:

THE LIMITED HITS MADISON AVENUE

JOAN AND DAVID

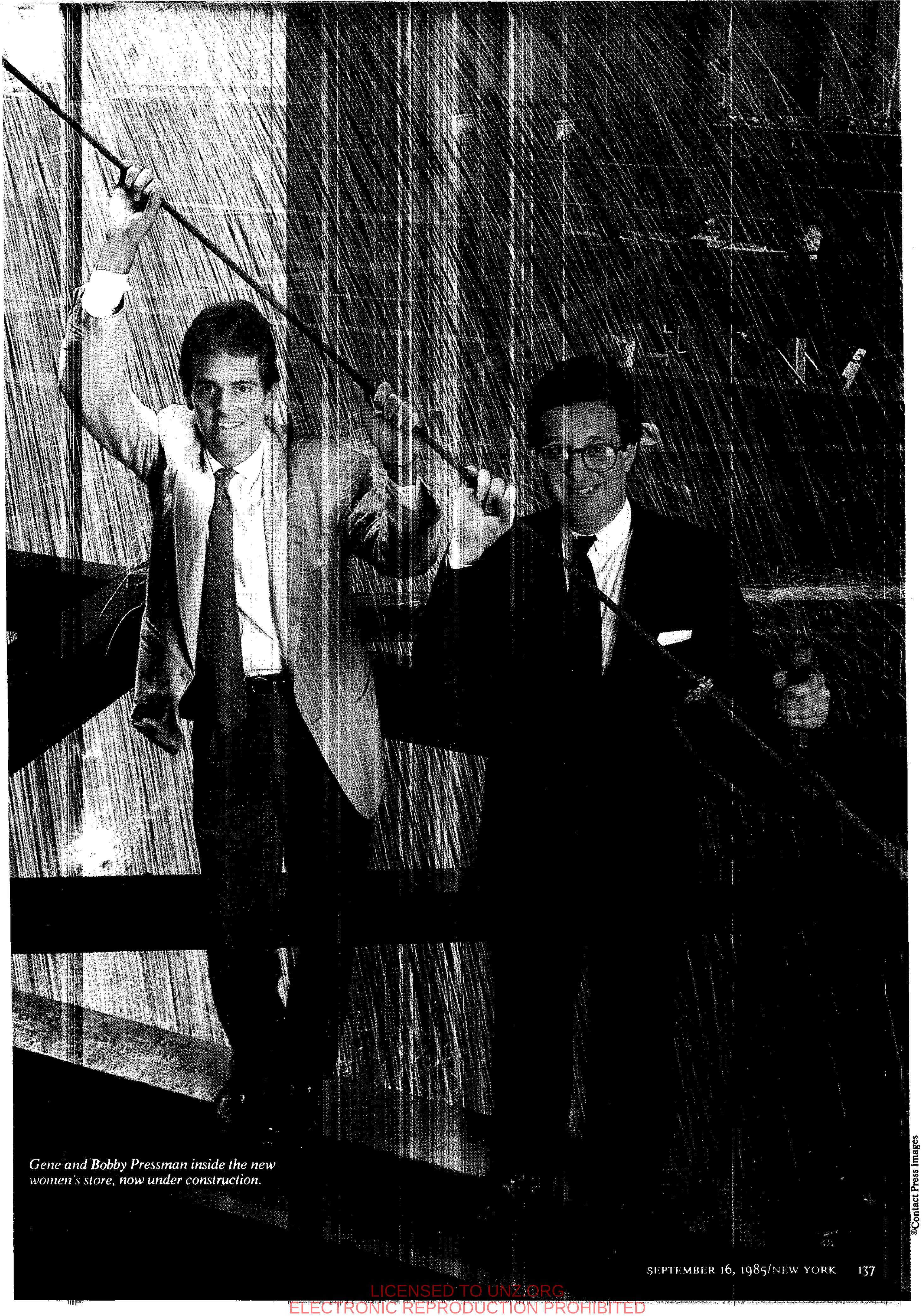
ARTWEAR UPTOWN

COCA-COLA CLOTHES

ROGER VIVIER

MORE BENETTONS

Photograph by LOUIE PSIHOYOS



Gene and Bobby Pressman inside the new women's store, now under construction.

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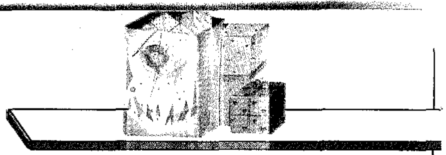


SHOPPING

GETCHA GOLD-PLATED GINKGO LEAVES ON MADISON AVENUE. ALSO NEW ON THE EAST SIDE, SHINY SHOES AND SWEDISH CRYSTAL. FOR SAVAGE BIJOUX, CROSS TO COLUMBUS.

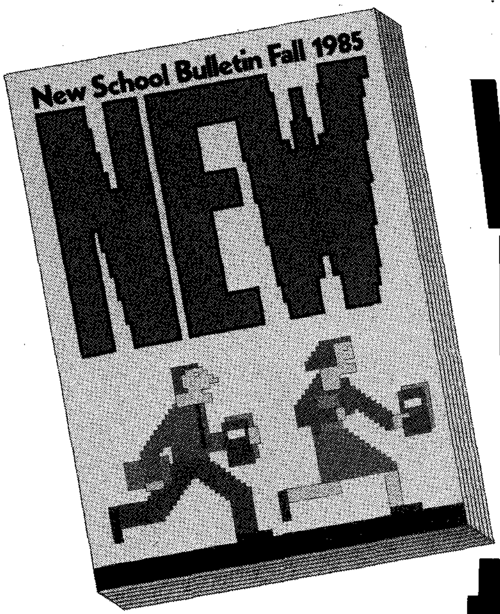
Americans are finally starting to reclaim Madison Avenue. In early November, Leslie Wexner (*New York,* August 5) will open his new showplace for **The Limited,** in the McKim, Mead, and White building on the corner of 62nd Street that was once a Louis Sherry ice-cream parlor.

The Limited's "fourplex," a two-story greenhouse set atop the original two-story building by the architects Beyer Blinder Belle, will house three stores—The Limited, with moderate- to better-priced sportswear, including an exclusive line by Kenzo; The Limited Express, with lower-priced, younger clothing; and Victoria's Secret, a store specializing in designer lingerie and known to New Yorkers mainly through its sexy catalogue. The arrival of The Limited—with its American feel and competitive prices—on a street dominated by European shops may be a retailing milestone of sorts.

Late this month, **Joan and David** shoes will open a store at 816 Madison Avenue, near 68th Street, to showcase several hundred of its 700 styles.

"Department stores have to edit for their customer," says Joan Helpern, a child psychologist turned shoe designer. There's no editing here: The offerings include hundreds of women's daytime and evening shoes ($78, for everyday flats, to $450, for alligator pumps), the same model often produced in three heel heights. Joan and her husband, David, are also selling men's shoes called David and Joan ($98 to $450) and calfskin luggage ($225 to $525) that includes a $500 tennis bag (Joan and David play tennis) but no golf bag (they *don't* play golf).

Jewelry designer Robert Lee Morris is opening a branch of **Artwear** in the AT&T headquarters building (Madison Avenue and 55th Street) this fall. Though it's now a SoHo fixture, Artwear in fact



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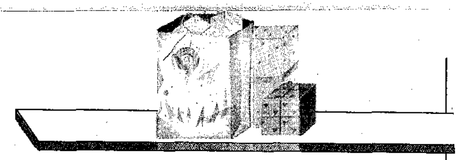

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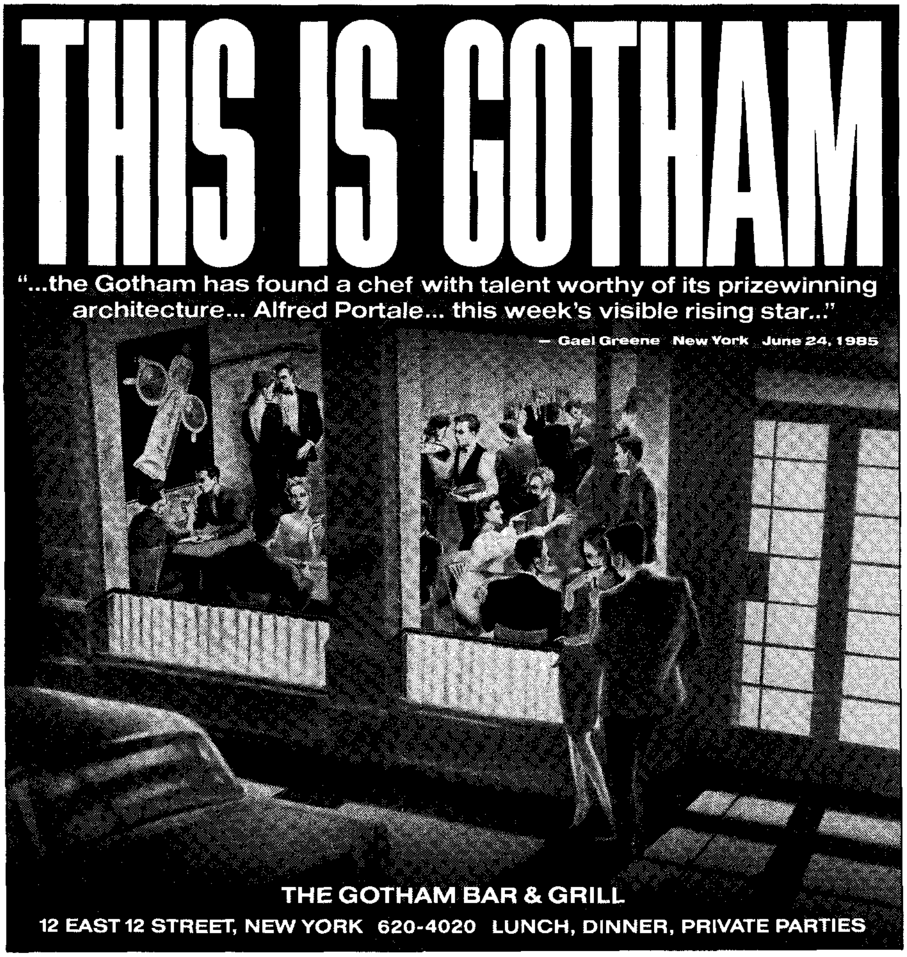

THIS IS GOTHAM

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started out on Madison in the late 1970s showing Morris's archaeological-looking pieces, Ted Muehling's sinuous gold-plated pods and ginkgo leaves, and Cara Croninger's carved chunks of translucent polyester resin (mostly $150 to $1,500).

In its elaborate new three-story headquarters at 456 West Broadway, Artwear now represents more than 45 artists. "I want it to resemble a modern excavation," Morris says of the granite-and-glass exhibition space. The original SoHo shop, down the block at 409 West Broadway, is devoted to Morris's own work, and the AT&T gallery will feature major works in precious materials.

The Europeans haven't abandoned Madison, however. After a decade-long absence from the U.S. market, septuagenarian **Roger Vivier** (965 Madison Avenue, near 75th Street) is back from his château outside Paris, bringing with him a couture collection of women's shoes ($380 to $1,145) sewn and embellished entirely by hand with beads or rhinestones in the oldest couture atelier in Paris. Vivier, who has created shoes for Dior, Saint Laurent, and Delman, also produces a less extravagant ready-to-wear line in Italy ($240 to $600). The shop should open this week.

The luxury goods produced by **S. T. Dupont** of Paris have long deserved their own shop here, and next week they get one, in the Carlton House Hotel (680 Madison Avenue, near 62nd Street).

Designed by Mica Ertegun and Chessy Rayner of MAC II, the small jewel case of a store maintains the classic calm of the rue Faubourg St.-Honoré shop. Inside will be all the Dupont treasures—the Chinese-lacquer pens with their hand-applied *poudre d'or* finish (lacquer pens start at $125, the gold-powder pens at $245), the solid-gold lighters ($6,200) with their statusy "click," the supple billfolds and card cases ($70 to $195) made of leather that, as chairman André Doucet puts it, "sings."

If S. T. Dupont stands for quiet French luxury, the accessories of **Isabel Canovas** (743 Madison Avenue, near 65th Street) are in a far more extravagant category. The pleated-taffeta ruffle on the black suede gloves (about $450) is at least as long as the glove itself. The purple cashmere shawl (about $3,000) is fairly riddled with suede appliqué and mink-tail tassels. The pin dripping with hand-colored pearls (about $400) is frankly fake and fabulous.

The shop—inky-blue mirrored walls, blue-granite floors, black ceiling—suits the luxury-loving Canovas, arguably the

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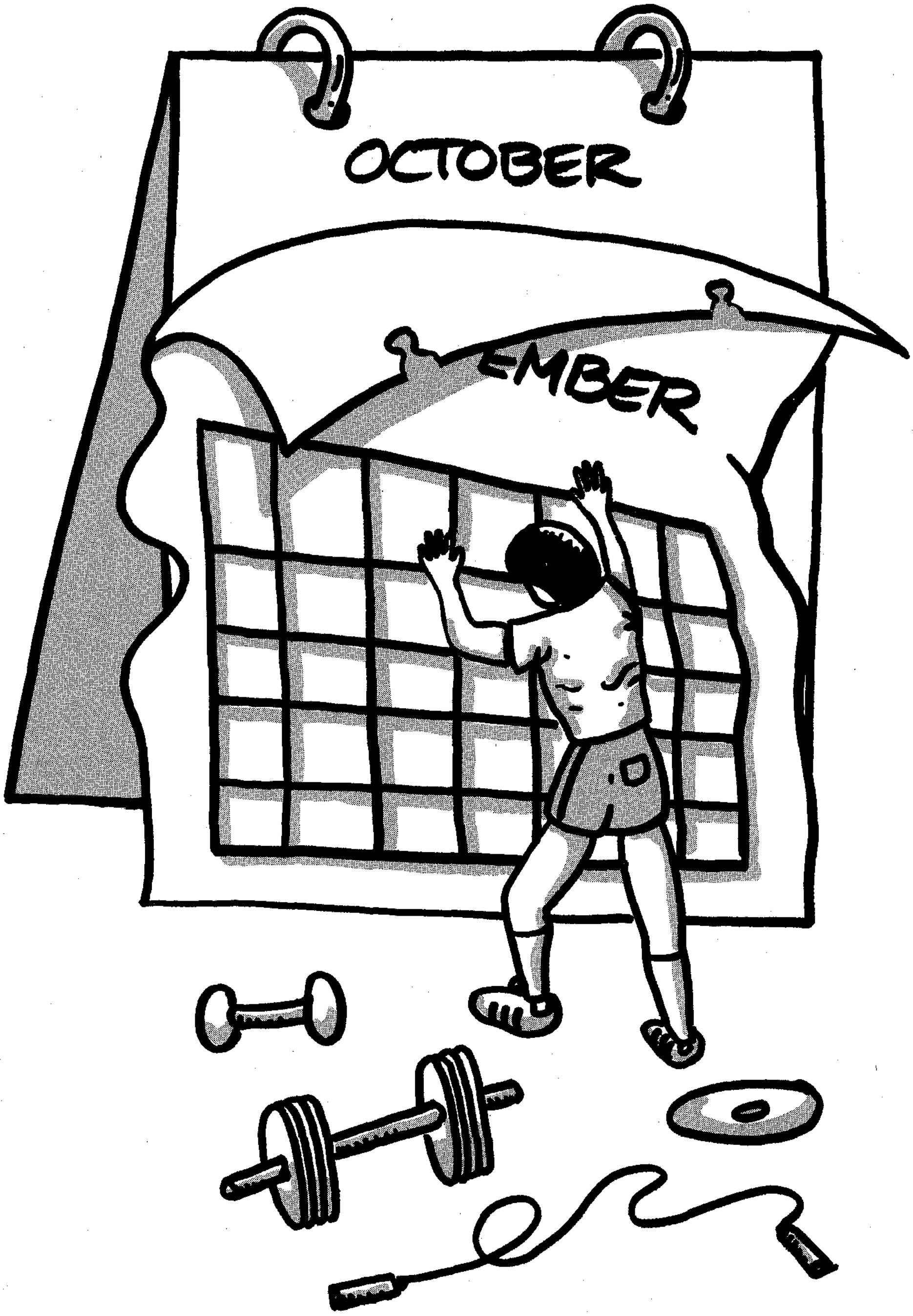

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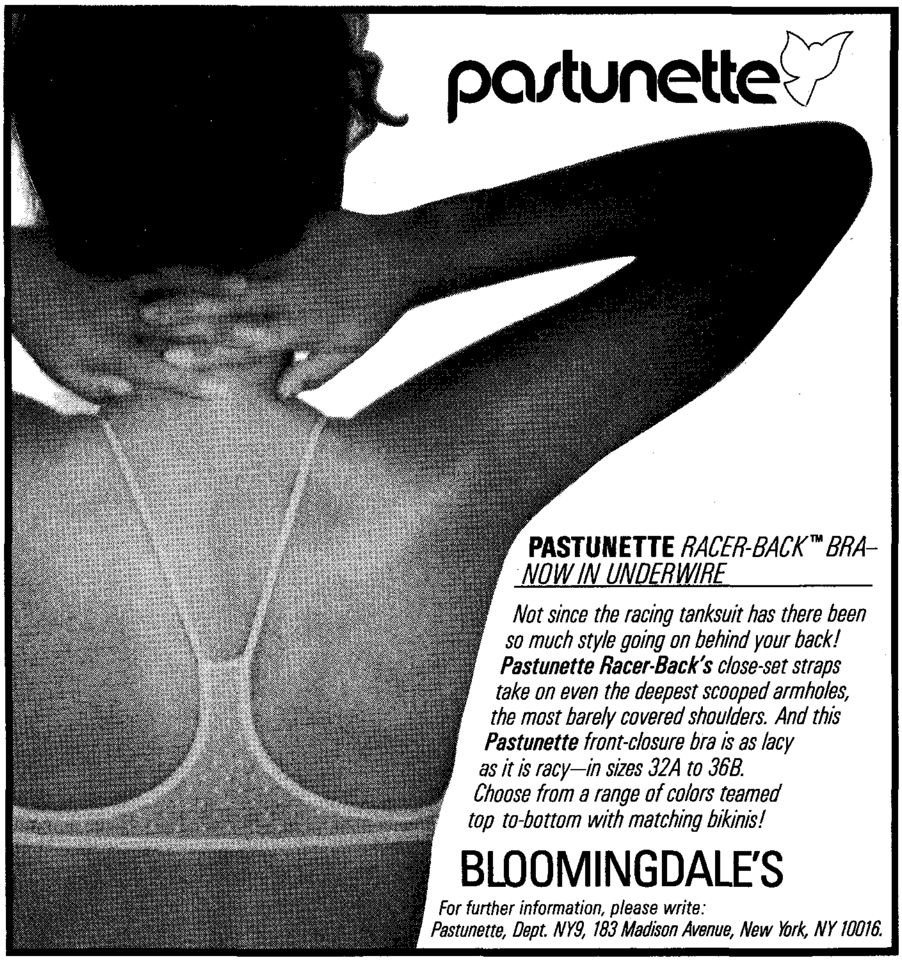

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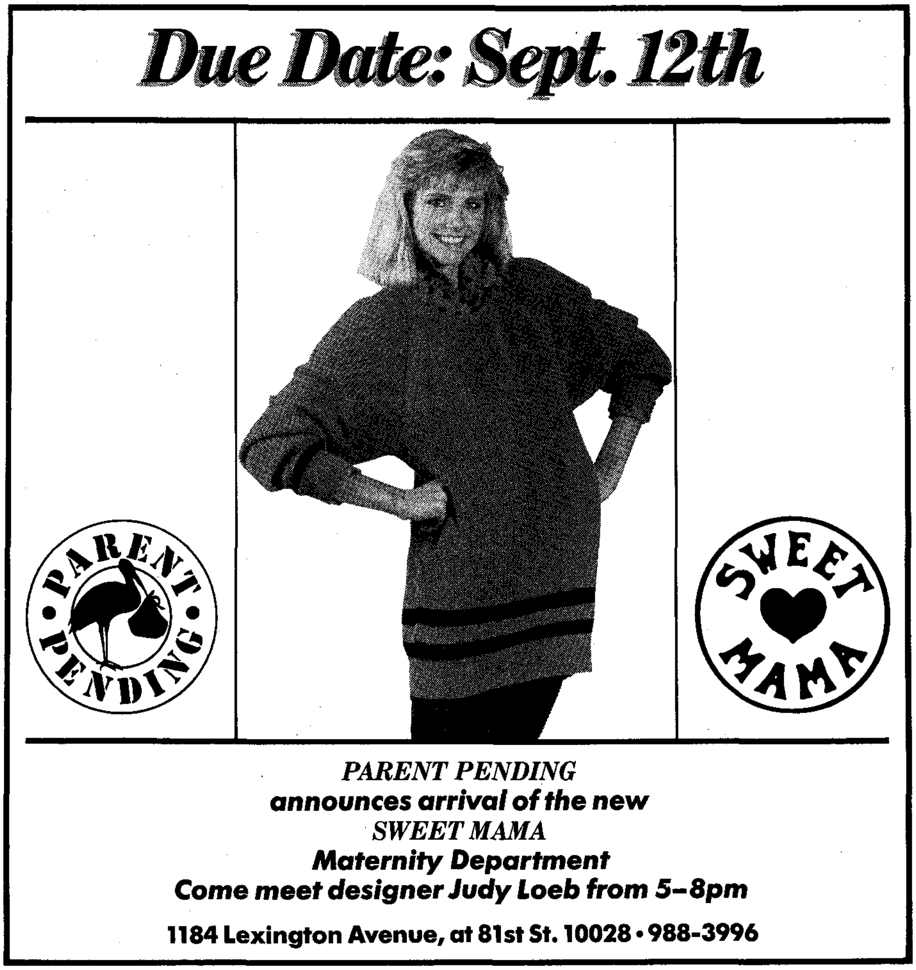

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SHOPPING

only high-fashion-accessories designer around. "I love everything baroque," she says. The shop opens September 19.

Nearby, **Orrefors** (58 East 57th Street), the Swedish glassmaker, is opening a gallery this week next door to Sherle Wagner's opulent bathroom fittings and Mädler's elegant leather goods.

The airy store—pale teal walls, floors of seafoam-green carpeting and slightly darker travertine marble—will highlight the displays of art glass, both contemporary pieces for sale ($350 to $60,000) and historical pieces on loan from the firm's museum in Orrefors, Sweden. But even customers buying everyday crystal (wineglasses start at $19.50 each) will be able to pick out their tabletop needs here.

COLUMBUS AVENUE

Coca-Cola Clothes just seem to *belong* on Columbus Avenue, along with the Fast Fashion of Benetton and Aca Joe. And so does the cafeteria-style Coca-Cola store (280 Columbus Avenue, at 73rd Street) that manufacturer Murjani is opening in late September.

Visible from the street will be four large screens showing razzle-dazzle displays of activewear day and night. These same screens can also be activated by customers to display information about the clothes. But trying on the clothes entails a trip downstairs—to what some wags are calling the Coca-teria. There, a cafeteria-style selection from the season's line of easy-on cotton pants ($30 to $40), rugby shirts with a giant Coca-Cola logo ($32), sweaters ($40 to $60), and other sportswear awaits.

Coca-Cola comes to Columbus all the way from Atlanta. **Savage Jewelry** (267A Columbus Avenue, near 72nd Street) just had to catch the subway from West 8th Street, where designer Thelma Klein's boutique has been something of a local landmark for the past fifteen years.

Klein is known for her tongue-in-cheek approach to jewelry, but her new direction is more romantic, and she also features the work of such talented jewelry designers as Wendy Gell and Steven Rosen. The small Columbus Avenue shop is scheduled to open in October.

AROUND TOWN

And more Benettons? Yes, more Benettons. Three more, to be precise, including a "superstore" at 92 Seventh Avenue (near 22nd Street).

NANCY MCKEON

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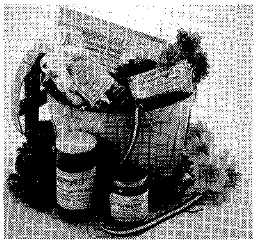

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RESTAURANTS

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À LA FRANÇAISE

At long last, **Maxim's** (680 Madison Avenue, near 61st Street, 751-5111). Eagerly awaited for some two years now, the Pierre Cardin–owned extravaganza is expected to open in mid-October in the Carlton House, looking much as it might have looked during its turn-of-the-century Paris heyday. The mood should be luxurious, pleasure loving, slightly jaded, deliciously demimondaine. On the second floor—where Bar Maxim's, Le Grand Salon (the 200-seat dining room), the banquet room, and the private rooms will be located—there will be mirrors framed in curvaceous Art Nouveau–style carving, and murals of luscious maidens bathing in the soft light of summer. The idea is for everything to look *d'un certain âge,* as if faded by cigar smoke, air kisses, champagne fizzle, and bifteck sizzle.

Chef Patrick Pinon, who used to work at La Recolte, will prepare legendary Maxim's dishes: quail eggs with caviar, billi-bi (mussel bisque), selle d'agneau Belle Otéro (named for a cocotte at the original Maxim's), and salmis de canard Jean Ferté. Maxim's will be *très cher*—dinner in Le Grand Salon, where dress will be black tie on Friday nights, will average $55 a person. (All prices given are for three courses without wine.) Downstairs at l'Omnibus, a contemporary-style bistro, prices will be much lower.

Gilbert and Maguy Le Coze, the brother-and-sister team from Brittany, hope to transport the finesse and flavor of **Le Bernardin**, their Parisian two-star seafood celebration, to the Equitable Life Building (entrance on West 51st Street, near Seventh Avenue) early next year. And it's going to be vast, a unique luxury of space—only 100 seats where the average New York entrepreneur would sardine 300—with coffered ceilings, dark-blue cut-velvet walls, and nineteenth-century French seascapes. "Le Bernardin will look like the salon in a handsome private home," says Phil George, the restaurant's architect.

Chef Gilbert expects to remain in New York as long as it takes to train a crew to duplicate his classics—roast monkfish with vegetables and pork lardons; small fried squid; lobster, crayfish, and crab à la nage (in their broth); salmon sauced with truffle; and scallops cooked in foil with butter and a hint of curry—plus new dishes inspired by the riches of American waters. "He is in love with Maine lobsters and soft-shell crabs," says Maguy. And he expects to have Brittany langoustines flown in fresh, and sea urchins in season. Once the kitchen marches, Gilbert and Maguy will alternate tours of duty here and in Paris. (Prices have not yet been set.)

Aurora (60 East 49th Street, 692-9292), scheduled to open in early November, is the concept of restaurant consultant Joseph Baum, who calls it a "bar restaurant." That means you can dine at a curved bar topped with pink-and-gray granite or at tables covered in ivory linen. Every detail of the place has been meticulously mapped out by Baum and designer Milton Glaser (architect Phil George designed the bar): There will be accents of glass and *faux marbre,* cherrywood paneling, festive-looking chandeliers dripping Plexiglas confetti, silver-plate cutlery from France, Villeroy and Bosch china designed especially for the restaurant, and a series of Glaser watercolors of the dawn—that's Aurora!

The chef behind all this is 33-year-old Gerard Pangaud, whose Paris restaurant was awarded two stars by the *Guide Michelin* in 1981. (It closed two years ago.) Pangaud, whose style is classical French, yet very much his own, will serve such dishes as salad of warm curried oysters on mâche and rare loin of lamb in a salt crust. Dinner will be around $50.

Why the name Aurora? She's Baum's favorite goddess, the one who stands for new beginnings and lots of light.

A 70-seat bistro called **Tapis Rouge** ("red carpet") plans a mid-November opening at 157 Duane Street (732-5555), where Scaramouche used to be. Small, square, and high-ceilinged, the space is perfect for a friendly bistro. Near the entrance, there will be a large black lacquer bar. Tall mirrors will reflect black banquettes, white linens, red-and-white china, and fresh flowers.

Photograph by BRIAN HAGIWARA

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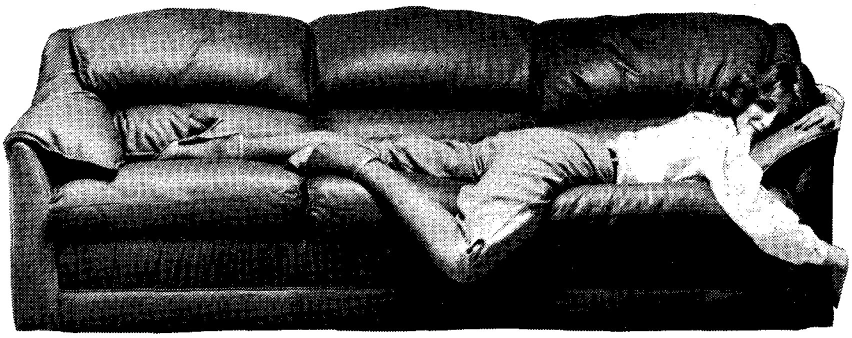

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RESTAURANTS

The floor will be black. And, of course, it will sport a bright-red carpet, extending from the front door back to the kitchen.

Tapis Rouge has solid financial backing: It's owned by Toni Allen Bodini, granddaughter of financier Charles Allen and daughter of Terry Allen Kramer, the producer of *Sugar Babies,* and Jean Goutal. The food will be solid bistro fare—soupe au pistou, escargots en cassolette, veal pot-au-feu—prepared by chef Francis Reynard, who was saucier at Le Cirque and, more recently, chef at the Hotel Richmond in Geneva. And, at dinner, it will average $23 a person.

The puppet theater with the red velvet curtain at **Guignol's** (54 Varick Street, 226-6960) won't have real puppets. It's just decoration, a symbol of the lightheartedness of this little 70-seat bistro due to open in early November. "*Guignol* means puppet in French," says Philippe Cotten, an owner, "but it also means somebody who's a clown, and that's the spirit of the place." Guignol's menu will be part nouvelle, part traditional: pasta with foie gras and langoustine, rognons de veau—prepared by chef Bernard Frigier, who worked at Dodin-Bouffant in Paris. Dinner: around $25.

There are three branches of **La Cour St. Germaine** in Paris. And as of early December, there will be one here, too, at 1059 Third Avenue (near 63rd Street), where Uncle Thai's was for years. It will look like a French country house. So forget the Hunan-Sichuan memory of dragons and spicy noodles and wait for plants hanging from the ceiling, Impressionist-style painted panels on the walls, terra-cotta-tile floors, and French doors that will open onto the sidewalk in warm weather. The menu's fare—maigret of duck, feuilleté of asparagus—will run about $25 for dinner.

MANGIA!

Marcello (1354 First Avenue, near 73rd Street, 744-4400), next door to Petaluma, promises to open in October, with an ambitious menu of Italian food and wine: grilled baby lamb chops with garlic and rosemary, tortellini filled with fresh pumpkin in season, pinzoccheri (buckwheat pasta with chestnut and sage), striped bass sealed in rock salt, bollito misto with mostarda di Cremona (mustard fruits). The wine list will include vintage Tunina, "a great white wine," according to the tall, theatrical Marcello, who co-owns the 110-seat restaurant along with Channel 5 newscaster John Roland and Gianvito Fa-

Credits for page 145: Prop stylist. Patrick Gallagher (fox boa, pearls, choker, and brooch from Marsal:

William Doyle
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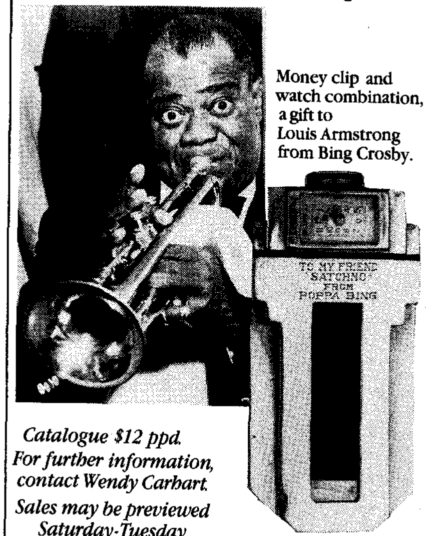

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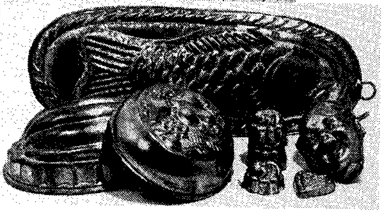

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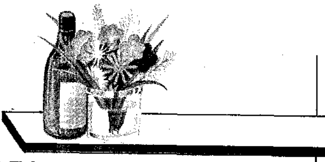

nizza, the chef. Dinner will be about $27 a person.

Marcello's entrance, which must compete with Petaluma's, will be an arched doorway of light Brazilian mahogany framed in beveled glass. Inside, a floor of terra-cotta and blue-stone tiles is planned, set in a pattern dating back to Da Vinci's time. The décor, says Roland, won't be "your basic beige Italian restaurant."

Giancarlo Uzielli and Jerry Pagano, the owners of **Giancarlo** (1378 Third Avenue, near 78th Street, 734-0005), say the only similarity between their restaurant and Uzies (which Uzielli owned and Pagano managed) will be the Upper East Side clientele. The fact that Giancarlo will be serving the same type of food that Uzies has just started to serve—the food of Tuscany—is, they say, mere coincidence. Giancarlo, due to open late this month, will look like "a spruced-up version of a fine Tuscan house," says Pagano: mahogany café doors opening onto the street, mahogany accents on the dark-gray walls, teak and terra-cotta on the floor. The banquettes will be burgundy, the tablecloths burgundy-and-white checked. You'll pay around $20 for such Tuscan fare as spinach-and-ricotta gnocchi and squab stuffed with bread, pignolia nuts, and white raisins.

Come mid-December, Upper East Siders who crave the high style and casual chic of the downtown Italian café-restaurants (like Canastel's and Positano) should be able to satisfy their craving closer to home. **Milano** (171 East 83rd Street) will be big—the space was formerly occupied by Malca's, a Moroccan restaurant, and Kraus Hardware—with seating for 200. And its look will be sleek: eighteen-foot-high ceilings, lots of marble and glass, and warm pastels (the *de rigueur* palette for most new Italian restaurants these days).

Milano's menu will be light: lots of paillards, herbed roast chicken, string-bean salad with egg and potato, brick-oven-baked pizzas. Desserts, on the other hand, won't be light—or Italian. "Good healthy American ice cream" is the plan. The group that owns Milano is the group that brought us Ecco and Campagnola, but prices at the "new baby" will be lower than at either of those. You should be able to eat for $25.

Caffe Roma (3 West 18th Street, 989-6260), scheduled to open in early November, should be dramatic and very *dolce vita*—and how could it not? Its owner, Peppe Piroddi—who also owns a Caffe Roma in Milan—has been called

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"the last surviving Italian playboy." Architect David Rockwell describes the interior as "lush and very expensive." The building was once a convent, and the original 1901 columns will remain. Murals are being painted at Rome's Cine Città studios, and the banquettes are now somewhere at sea, en route from Italy. The walls will be painted in luscious pointillist pastels. Don't think you're crazy when a peach wall suddenly darkens to autumn red—an intricate lighting system will brighten and dim every twenty minutes. And if you're still hungry after this light show, there will be Northern Italian fare: charcoal-broiled fish and risottos and, after 11:30 P.M., tramezzini (little open-faced sandwiches). Dinner: $25.

AMERICA FIRST

Melvyn Master and Jonathan Waxman, who own Jams, call each other Bud. And on September 10, they plan to open **Bud's** (359 Columbus Avenue, at 77th Street, 724-2100), an "American bistro" with South Seas overtones. According to Waxman, Bud's will look like "Singapore in the thirties": English buttercup-yellow walls, rattan chairs, huge palms, tall French windows, lots of arches—all of which should induce a low-key hot-weather kind of languor, even in freezing February.

Waxman and Master plan to serve some Polynesian-Oriental dishes, like sauté of shrimp with peanuts and chile, and Thai noodles with smoked duck. But there'll also be lots of typically American foods: deep-fried sweet potatoes, southwestern dishes, game-bird pies, and local sea bass baked in rock salt. "The food will be wild and wonderful," says Waxman. And it will cost about $40 a person.

Michael Weinstein is the man behind Ernie's, America, and the Saloon, among other yuppie feeding stations. And come mid-November, he and his partners Vinnie Pascal, Ernie Bogen, and Bill Lalor will add a fifties-style restaurant featuring hamburgers and milkshakes. To be called—*probably*—either **Betty Brown's Broadway Dining** or **Father Brad's** (Father Brad is a priest friend of Weinstein's), it will—*definitely*—be located at 622 Broadway (at Houston Street), across from Bar Lui. The huge, high-ceilinged room will have a high-tech look, multicolored-tile floors, and seating for 200. At the long bar near the entrance, you'll hear the whirring of twenty or more mixers making shakes (with or without booze).

The menu will be written in dinerese, so be prepared to order "two wrecks on a raft" (two poached eggs on toast, that is—translations will be provided under each item). The specialty will be sliders, hamburgers with hollowed-out middles filled with pickles, ketchup, and onions. The restaurant will also have a regular diner-entrée menu: meat loaf with mash, roast chicken with peas, and the like: $13 or so for dinner.

And in December, Weinstein hopes to open a second **Albuquerque Eats,** this one probably in the Village.

By mid-October, **Sarabeth's Kitchen** plans to move across the street, to 423 Amsterdam Avenue (near 80th Street, 496-6280). The new space, with seating for 65, will be three times as large but just as cozy: aquamarine wallpaper, nineteenth-century prints of children eating goodies, a floral-print rug on the floor, chintz on the chairs.

The breakfast menu will be the same—porridge, blintzes, pumpkin waffles, French toast, scrambled eggs with lox. But now there'll be many more kinds of pancakes (Cheddar and apple, for example), and some new dinner specialties: chicken-foot soup (with pastry chicken feet afloat), stuffed cabbage, chicken pot pie. And, for dessert, Sarabeth's chocolate truffle cake. The chef will be John-Francis Salemi, who returns to Sarabeth after working with Georges Blanc in France. Breakfast will average $8 a person, dinner $21.

The **Gladstone,** Larry Forgione's new restaurant opening in mid-November at the Morgan (237 Madison Avenue, near 38th Street), will look like the courtyard of a gracious southern mansion. (Gladstone was the name of the hotel Jim Beard's mother owned in Oregon.) There will be a formal courtyard with seating for 110, and a less formal mezzanine with open-air grilling and a raw-shellfish bar. Artful lighting will provide the illusion of sunlight and shadow, for a mood of relaxed, old-fashioned elegance.

The courtyard's menu will be along the lines of that at Forgione's other restaurant, An American Place: lots of game dishes for fall—roast pheasant with wild mushrooms and double-smoked ham, quail grilled over Hudson River Valley vine cuttings—plus down-home desserts, like apple pan dowdy. Dinner: $25 on the mezzanine, $45 in the courtyard.

The **Ritz Cafe** is a Cajun-Creole restaurant in Los Angeles, and in mid-October it will also be a Cajun-Creole restaurant here, in the space previously occupied by La Coupole (2 Park Avenue, at 32nd Street). But the Ritz won't look at all like La Coupole—only the chandeliers will be the same. The café "will look like Smith & Wollensky and the Grand Central Oyster Bar," says Sam Duval, one of the owners. There will be thirties-style mahogany booths and white-linened tables, all in view of the Ritz's symbol: an electric neon clock. The atmosphere should be informal, the food hearty: redfish Carolyn (a pan sauté of redfish in cream with lump crabmeat), oysters Samantha (another pan sauté, of Apalachicola oysters and tasso, which is pork cured Cajun-style), plenty of thick gumbos—and a bottle of Tabasco sauce on every table; $30 at dinner.

The ceiling fixture at **Batons** (62 West 11th Street, 473-9510) will be a jagged bolt of lightning, and the wall fixtures, black and white batons. To Sam Lopata, the restaurant's designer, the light fixtures stand for energy, and when Batons opens (early October is the plan), it should bubble over with just that. "We are going to be the hot new place," says owner André Sfez (who also owns Pizza Pino). Adds Lopata, "We all need crazi-

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ness," so there'll be plenty of it in the décor: tree branches that pierce and crack the skylight in the main dining room (it's all illusion), life-size mannequins wearing costumes that change with the season (one on a ladder will "repair" the cracked-glass roof, another will sit at the bar; you get the idea).

Batons' food, on the other hand, won't be crazy at all—it will be serious California cuisine, prepared by a Wolfgang Puck disciple, Richard Kraus: brick-oven gourmet pizzas, light pastas, grilled scallops, lamb, and quail. Dinner should average $35.

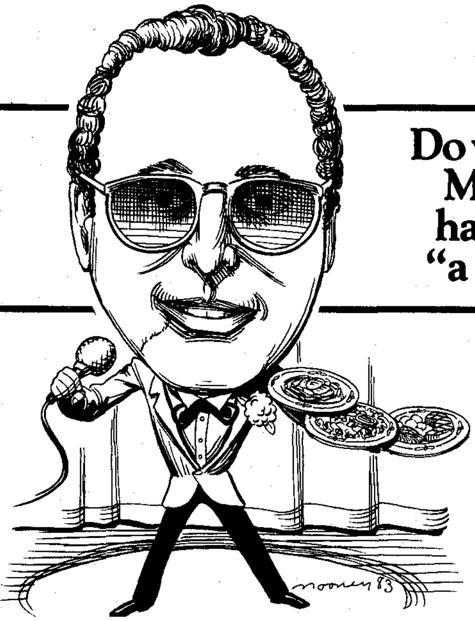
Tuba City Truckstop (1700 Second Avenue, at 88th Street), a southwest-Mex restaurant due to open in late November, has a name loaded with symbolism, say the owners (who also own Rosa Mexicano, Ancora, Shelter, and Ruppert's). Tuba City is a real place in northern Arizona. And a truck stop for yuppies is an amusing idea.

Those yuppies should enjoy watching the cooks at the open grill, and feasting on burritos, guacamole, burgers, and T-bones. But one item on the menu may give them pause: Rocky Mountain oysters, a.k.a. bull's testicles. (They're supposed to be delicious when properly grilled.) Tuba City Truckstop will have muted desert colors, a jukebox, most likely a big bar scene, and low prices ($12 for dinner).

Peggy Cullen has been the pastry chef at Sarabeth's Kitchen, De Marco, and Chelsea Foods, and in early November, she plans to open her own place, **Bond Street** (26 Bond Street). In an 1820 building in NoHo, the restaurant was once the kitchen of a one-family house. Cullen plans to use three of its four working hearths for roasting chestnuts, popping corn, and heating soups in winter. Bond Street will look like an old tavern or upstate inn: lots of pewter, cut glass, and Adirondack stick furniture. Its fieldstone walls, which contain mica, should take on a rustic glow by candlelight.

The food? "It's going to be old Manhattan food," says Cullen: chestnut soup, potato-Cheddar soup, even matzo-ball soup, leg of lamb, rib roast, mussel stew, grilled fish, open-faced sandwiches. And Cullen's desserts, which won't all be old Manhattan: Italian-style ice-cream dishes (she spent two years apprenticing in Italy), as well as apple pie with cinnamon ice cream, and figs stewed in Cognac. Dinner: around $25.

For the past year, Stamperl 206 (206 East 60th Street, 838-0440) has been serving Tyrolean food in an après-ski setting (rough-textured cream-colored walls, old wood-plank floors, a free-form fireplace). Late this month, though, the restaurant's name will change to **Arizona 206**, and its food to southwestern fare. The décor will stay the same, though—



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IDEAL FOR LOW LIGHT

haute cave. Why the switch from Austria to Arizona? The restaurant's owner, Dr. Joe Santo (Sign of the Dove, Yellowfingers, Contrapunto), says he never understood the cuisine of the Tyrol and wasn't having any fun with it—and he *knows* that Arizona 206 will be fun.

Chefs Brendon Walsh and Carrie Matthews—both disciples of Jeremiah Tower, who owns San Francisco's Stars restaurant—will prepare a gazpacho of yellow peppers and tomato; fried squash fingers; jicama salad with oranges and red onion; even radicchio burritos. There will be some international touches, too, like smoked poussin with aioli. Dinner will average $20. But if you'd like, you will be able to sit at a counter and have an assortment of appetizers instead.

Carved in stone above the entrance to the **Metropolis Cafe** (31 Union Square West, at 16th Street, 675-2300), scheduled to open late this month, are the words "Bank of the Metropolis." That's because the 1902 building originally housed a bank, and its interior still looks faintly fiduciary. There are pink marble cornices, and walls and soaring columns of green-and-white marble in the 200-seat main dining room. A private dining room for 25 is in the vault, and the wine cellar is in a safety-deposit area. But even though the place has the look of money, you won't have to spend a lot of it: Dinner will run $20.

Owner Keith Gog (he also owns the Conscience Point Inn, a Southampton seafood restaurant with a yuppie clientele) describes the menu as "everything caveman put on the fire"—grilled fish, meat, and fowl. But the open kitchen will also offer non-Neanderthal steamed vegetables, pizzas, and cold salads, and there will be a seafood bar (clams, oysters, and stone crabs), and a Cruvinet.

Casual corned beef? Decorative deli? These are two of the phrases being bruited about by New York's restaurati these days as they search for clues to **Lox Around the Clock** (676 Sixth Avenue, at 21st Street, 691-3535), Sheldon Hazeltine's newest endeavor (he launched Joanna, remember?). Hazeltine says he's tired of beautiful people with exquisite palates, so he's going downmarket with what he calls "*real* food": pirogen filled with caviar, borscht made with golden beets grown by his neighbor upstate.

He plans to open his "upscale Jewish deli" in early November. Designed by Sam Lopata, it will have seating for 100 and a counter where you can get a sandwich or a plate of salami and eggs at any hour. The cook's going to be Sylvia Neuberger, who prepared much of the fare at the B&H Dairy Restaurant (of which Hazeltine's partner, Dr. Dan Rudolph, was once an owner). Dinner will be $25 or so—and everybody's welcome, says Hazeltine: "Folks who work in the fur district, people going to the 6 A.M. flower market, couples wandering home after a night at Private Eyes."

Sometime in late February, Ashford and Simpson, the husband-and-wife songwriting and singing team, plan to open a New Orleans–style restaurant at 20 West 20th Street. The name hasn't been chosen yet, but "It's going to be a hot and steamy sort of place," says Bobby Ochs, a co-owner (he also owns Samantha and Marigold). "You'll have the sense you're in New Orleans," he says—from *faux* architectural artifacts, such as fragments of wrought iron and latticework. But "you'll also know you're in Manhattan"—probably be-

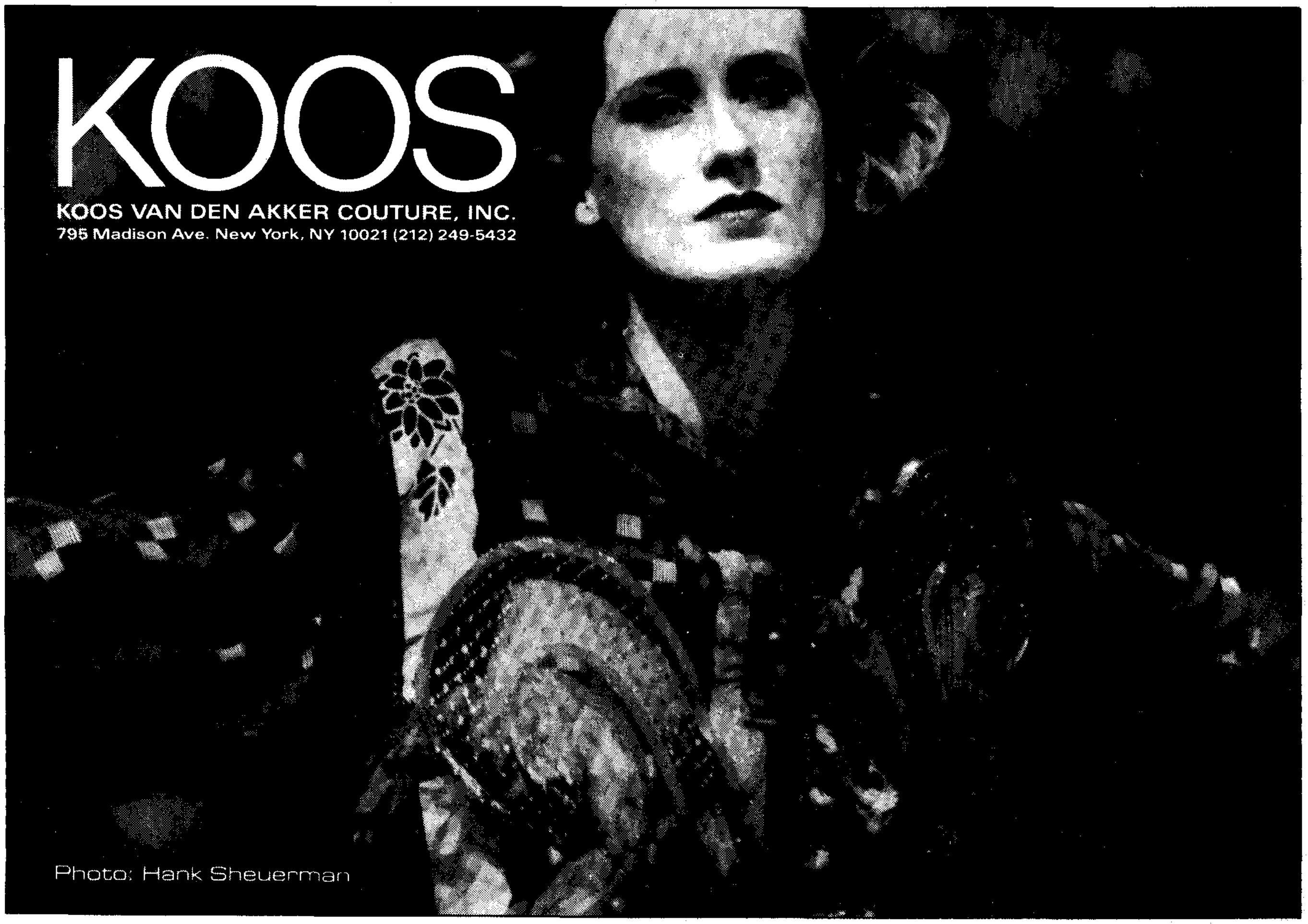

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Photo: Hank Sheuerman

cause the owners' music-industry friends will keep the 250-seat place humming. There'll be Louisiana crab cakes, blackened redfish, and jambalayas—prepared by chef Arthur Decuires, who opened the Barking Fish Cafe. Dinner: $25.

BORDER CROSSINGS

"Young, whimsical, and irreverent" is how Howard Stein describes his **Café Japonais** (39 East 58th Street, 355-2727), due to open December 1 opposite Prima Donna, Stein's other restaurant. "Prima Donna's irreverent energy will be transported across the street," he says. Also transported will be Prima Donna's architect, Sam Botero, who has designed burgundy banquettes for the new place. And there will be a campy mural of sumo wrestlers—"like a sumo Kama Sutra, only not vulgar," says Stein.

The theme of the menu is French-Japanese, so there'll be a delicious dichotomy of food to consider—and blend. Will it be poached seafood sausage or steamed gyoza dumplings? Pâté or sushi? Teriyaki or poached fish with turned vegetables? "The atmosphere will be as relaxed as the restaurants in TriBeCa," says Stein. "The Upper East Side needs more of that." Dinner will cost about $35.

Reflecting New Yorkers' seemingly insatiable hunger for Tex-Mex and the not unrelated success of El Rio Grande, its owners, Joyce Steins and Bob Farley, are opening three new El Rio Grandes this season. El Rio Grande/Black Rock Eagle Pass opened at 410 Sixth Avenue (at 8th Street) on September 1. El Rio Grande Alambre (61 West 62nd Street) is aiming for a January debut. And any day now, the more elegant **El Rio Grande/Mexico City** (260 West Broadway, 226-4460) will open in the landmark American Thread Building. The space, with 22-foot-high ceilings, fluted support columns, and a balcony overlooking the main dining room, will be painted in sherbet colors—pink, lavender, aqua, boysenberry—and seat 165.

The food's billed as "Mexican with a French flair," but the menu, under the direction of chef Arnaud Briand (who worked at Cafe 43), sounds more like the reverse: terrine with brandy, port, and a marmalade of onion and jalapeño; medallions of veal topped with guacamole on a bed of mustard sauce. Dinner will be around $35.

Petroushka (435 East 86th Street, 876-3800), where Ruslan used to be, will serve the cuisine of Imperial Russia in an appropriately chic, old-world setting: a few old pictures, red velvet walls, and gold everywhere. This is the way Prince Alexis Obolensky, one of Petroushka's owners (the other is Jean de Noyer of La Goulue and the short-lived La Coupole), describes his 70-seat restaurant, scheduled to open in October. Obolensky, who has been cooking since he was ten, says he'll have the very best of herring for zakooskas (the cold Russian fish, potato, and vegetable appetizers) and black pumpernickel made at a local Russian church. The menu will feature a rassolnik soup (made with potatoes and cucumbers), the favorite dish of the czarina Alexandra; a ruby borscht (which should properly be chilled in the snow, advises the prince); a Friday kulebyaka; Obolensky's chicken stroganoff; and caviar, of course. As for vodka, it will always be frozen and served with a flower encased in a block of ice. Dinner: about $27.

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BEAUTIFUL, FAMOUS-MILL DESIGNER FABRICS, many of them imported, are on sale here. For example, by Yves Saint Laurent: a group of 36-in.-wide and 54-in.-wide printed silk-jacquard fabrics, were $90 a yd. and $100 a yd., respectively, now $60 and $65; solid-color coordinating 54-in.-wide silk-and-wool-blend double-faced shiny-satin and matte-finished fabric, was $100 a yd., now $60. Also, 36-in.-wide Givenchy printed silk fabrics, were $90 a yd., now $60; 36-in.-wide Gianfranco Ferre printed silk fabric, was $60 a yd., now $40; 45-in.-wide Pierre

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

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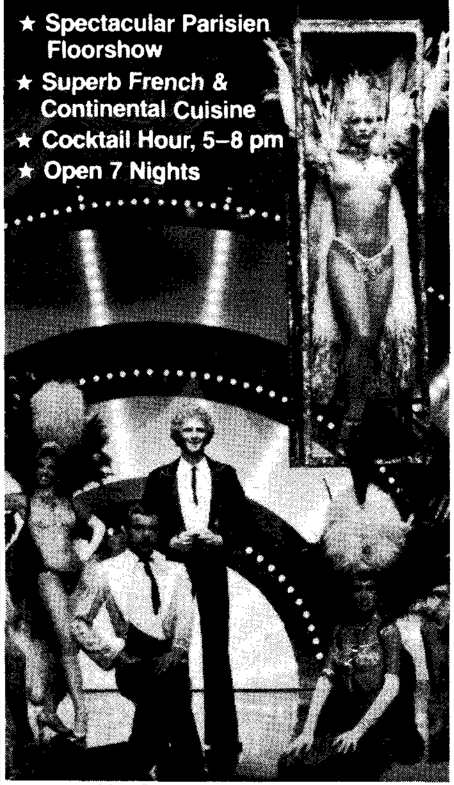

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THIS SHOWROOM, WHICH FEATURES FINE designer and imported clothing, is selling beautiful garments at wholesale prices and below. Included are one- and few-of-a-kind garments and manufacturers' overstock, in sizes 4–12 and sample size 6/8. For example: unlined melton overcoats with hooded sewn-in tunic (size 8), here $297.50; two-ply-cashmere dresses (size 10/12), here $150; three-piece red-plaid-silk-taffeta-and-wool-knit dress (size 8) with taffeta jacket and stole, here $350 the set; sequined two-piece dresses with painted pattern, here $210; painted-silk-chiffon tops with sequins and beads, here $150; three-ply-cashmere double-faced reversible sweatshirt (size 10/12), here $126; fringed cashmere mufflers, here $54.80. Cotton-and-metallic-knit or metallic-trimmed resortwear includes: cardigan sweater with epaulets (size 8), here $250; houndstooth-check pants (size 8), here $175; houndstooth-check sweaters, here $105. Checks accepted; no credit cards; all sales final. *Susan Klein, Ltd., 1441 Broadway, near 41st St., twenty-second floor (382-1359); Thurs. and Fri. 8:30 a.m.–6:30 p.m. and Sat. noon–3 p.m.; 9/12–14 only.*

YOUR SERVE

THE OWNERS OF THE GRAMERCY TENNIS and Racquetball Club have moved into new quarters and will open the Chelsea Racquet & Fitness Club. You are invited to come and see the club before it opens on October 21. If you join before September 30, you will get: a free racquetball or squash racquet ($28 retail), two extra months' membership free, and a free half-hour racquetball, squash, or fitness-equipment lesson. The club will have four racquetball courts, two squash courts, a fitness center, snack bar, and clubhouse. Men's and women's locker rooms each will have a whirlpool, sauna, and steam room. Fees: $195 a year for racquetball and squash; $350 for the fitness center; $500 for both. Court fees: $12–$18 an hour, depending on time of day. Checks accepted; no credit cards. *Chelsea Racquet & Fitness Club, 45 West 18th St., seventh floor (807-8899); daily 9 a.m.–5 p.m.; through 9/30.* ■

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Atlantic CITY Entertainment WEEK

SEPTEMBER 18-SEPTEMBER 28

TROPICANA
Tropicana Showroom (609) 340-4020
9/19-9/20 Dionne Warwick
9/25-10/27 *Uptown... It's Hot!*
choreographed and directed by Maurice Hines
Call showroom for show times and ticket prices

TRUMP'S CASTLE HOTEL & CASINO
King's Court Showroom (609) 441-8300
City Lites Extravaganza on Stage & Ice
Show Times: 8 & 11 P.M.
Closed Wednesday
Ticket Price: $12.50

ATLANTIS
Atlantis Cabaret Theatre (800) CABARET
9/27-9/28 Jerry Lewis
Show Times: 8 & 11:30 P.M.
Call theater for ticket price information

BALLY'S
The Spa at Bally's (800) BALLYS-7
An Entertaining Way to Lose Weight & Feel Great
Complete 6 day/5 night plan from $795*
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Plans include deluxe hotel accommodations and 3 gourmet, calorie-controlled meals each day
*Per person, double occupancy, subject to availability

HARRAH'S MARINA
Broadway by the Bay Theater (800) 257-0476
9/20-9/22 Bill Cosby with Tony Darrow & Donna Cellini
9/28-9/30 The Incredible Chinese Acrobats
Call theater for show times and ticket prices

RESORTS INTERNATIONAL
Superstar Theatre (609) 340-6830
9/20-9/22 Milton Berle, Henny Youngman & Suzette Charles
9/27-9/29 Engelbert Humperdinck
Call box office for information

All performances subject to change.

CUE

A Complete Entertainment Guide For Seven Days Beginning

SEPTEMBER 11

155
MOVIES

164
THEATER

168
MUSIC & DANCE

171
ART

176
RESTAURANTS

186
OTHER EVENTS

188
NIGHTLIFE

191
RADIO

192
TELEVISION

MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Ave. of the Americas. 431-1590. #1—Opening Sept. 11: *Bastille.* #2—*Eureka.*

4. BLEECKER STREET CINEMAS—At La Guardia Pl. 674-2560. #1—Janus Film Festival. Sept. 11: *The Magician; Illicit Interlude.* Sept. 12: *Through a Glass Darkly; Winter Light; The Silence.* Sept. 13–14: *The Seventh Seal; Smiles of a Summer Night.* Sept. 15: *Portrait of the Artist as a Young Man; Ulysses* (1967). Sept. 16: *Tosca's Kiss; Allegro Non Troppo.* Sept. 17: *Murmur of the Heart; Forbidden Games.* #2—*Kerouac: The Movie.*

5. WAVERLY—Ave. of the Americas at W. 3rd St. 929-8037. #1—*Fright Night.* #2—*Volunteers.*

6. 8TH STREET PLAYHOUSE—W. of Fifth Ave. 674-6515. Thru Sept. 12: *Godzilla 1985.*

8. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Sept. 11: *Brief Encounter; Hobson's Choice.* Sept. 12: *Humoresque; Possessed* (1947). Sept. 13–14: *Jamaica Inn; Shadow of a Doubt.* Sept. 15: *Little Women* (1933); *Pride and Prejudice.* Sept. 16: *A Man and a Woman; Live for Life.* Sept. 17: *Queen Bee; Strait-Jacket.*

9. ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Sept. 12: *Mad Max Beyond Thunderdome; Blade Runner.*

11. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Sept. 11–12: *Tootsie; Victor/Victoria.* Sept. 13–14: *Gallipoli; The Year of Living Dangerously.* Sept. 15: *Reds.* Sept. 16–17: *Mean Streets; Taxi Driver.*

12. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*Gremlins.* #2—*Prizzi's Honor.*

13. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*Wetherby.* #2—*The Coca-Cola Kid.* #3—*The Shooting Party.* #4—*Les Compères.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—Bet. Eighth and Ninth Aves. 989-0060. #1—*The Emerald Forest.* #2—*The Black Cauldron.* #3—*Silverado.*

21. GRAMERCY—23rd St. nr. Lexington Ave. 475-1660. *Key Exchange.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. Thru Sept. 11: *Cocoon.* Beg. Sept. 12: *Silverado.*

23. MURRAY HILL—34th St. nr. Third Ave. 685-7652. *Pee-wee's Big Adventure.*

24. 34TH STREET EAST—Nr. Second Ave. 683-0255. *Volunteers.*

25. LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave. 532-5544. #1—*Year of the Dragon.* #2—*Back to the Future.* #3—*Compromising Positions.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*Pee-wee's Big Adventure.* #2—*Godzilla 1985.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *Year of the Dragon.*

32. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*National Lampoon's European Vacation.* #2—*Gremlins.* #3—*Rambo: First Blood Part II.* #4—*Cocoon.* #5—*Moving Violations.* #6—*Weird Science.*

33. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Back to the Future.* #2—*Teen Wolf.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *The Black Cauldron.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *The Return of the Living Dead.*

36. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—*The Protector.* #2—*Creepers.*

37. EMBASSY 2—B'way nr. 47th St. 730-7262. *Silverado.* **EMBASSY 3**—*The Emerald Forest.* **EMBASSY 4**—*Volunteers.*

38. HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St. 246-0717. #1—Sept. 10–11: *Les Miserables; The Lion in Winter.* Sept. 12–14: *Harold and Maude; King of Hearts.* Sept. 15–16: *West Side Story; Splendor in the Grass.* Sept. 17–18: *Butterfield 8; Who's Afraid of Virginia Woolf?* #2—Sept. 11–12: *Police Academy; Police Academy 2.* Sept. 13–14: *The Long Good Friday; The King of Comedy.* Sept. 15: *The Thing* (1982); *Dawn of the Dead.* Sept. 16–17: *Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean; Streamers.*

39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*American Ninja.* #2—Thru Sept. 12: *Fright Night.* Opening Sept. 13: *Sudden Death.*

40. EMBASSY 49TH STREET—Nr. Seventh Ave. 757-7003. *Summer Rental.*

41. GUILD 50TH STREET—W. of Fifth Ave. 757-2406. Thru Sept. 12: *Sesame Street Presents: Follow That Bird.* Opening Sept. 13: *Agnes of God.*

MOVIES

43. ZIEGFELD—54th St. nr. Ave. of the Americas. 765-7600. *Ghostbusters.*

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *Moving Violations.*

45. SUTTON—57th St. nr. Third Ave. 759-1411. Thru Sept. 12: *Key Exchange.* Opening Sept. 13: *After Hours.*

46. FESTIVAL—57th St. nr. Fifth Ave. 757-2715. Sept. 11–12: Almi Classics Film Festival: *Le Bal; Blood Wedding.* Opening Sept. 13: *War and Love.*

47. 57TH STREET PLAYHOUSE—W. of Ave. of the Americas. 581-7360. *Animals Are Beautiful People.*

48. CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St. 757-2131. Rediscovering World Cinema. Sept. 11: *The Blue Angel* (1929); *Lola Montes.* Sept. 12: *Dersu Uzala; The Lower Depths.* Sept. 13–14: *The Bicycle Thief; Los Olvidados.* Sept. 15: *The Tin Drum.* Sept. 16: *Love on the Run; Mon Oncle d'Amérique.* Sept. 17: *Accattone!; The Gospel According to St. Matthew.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Cocoon.*

50. PLAZA—58th St. nr. Madison Ave. 355-3320. *Insignificance.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *Dance With a Stranger.*

52. D. W. GRIFFITH—59th St. nr. Second Ave. 759-4630. *The Emerald Forest.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Summer Rental.* #2—*Pee-wee's Big Adventure.*

54. BARONET—Third Ave. nr. 59th St. 355-1663. Thru Sept. 12: *The Bride.* Opening Sept. 13: *Agnes of God.* **CORONET**—Thru Sept. 11: *Silverado.* Opening Sept. 12: *L'Addition.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Prizzi's Honor.*

56. CINEMA I—Third Ave. nr. 60th St. 753-6022. *Kiss of the Spider Woman.* **CINEMA II**—753-0774. Thru Sept. 11: *Bullshot.* Opening Sept. 12: *James Joyce's Women.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Volunteers.* #2—832-2720. *Real Genius.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *American Flyers.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Back to the Future.* #2—*Teen Wolf.*

63. 68TH STREET PLAYHOUSE—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Compromising Positions.*

65. UA EAST—First Ave. at 85th St. 249-5100. *Volunteers.*

66. LOEWS ORPHEUM—86th St. nr. Third Ave. 289-4607. #1—*Year of the Dragon.* #2—*Godzilla 1985.*

67. 86TH STREET EAST—Nr. Third Ave. 249-1144. Program unavailable.

68. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—Thru Sept. 12: *The Protector.* Opening Sept. 13: *Sudden Death.* #2—*Creepers.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Compromising Positions.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Détective.* #2—*Dim Sum: A Little Bit of Heart.* #3—*Wetherby.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Crossover Dreams.* #2—*Prizzi's Honor.*

83. REGENCY—B'way nr. 67th St. 724-3700. Bogey: The Films of Humphrey Bogart. Sept. 11–12: *In a Lonely Place; Love Affair; Dead Reckoning.* Sept. 13–14: *The Two Mrs. Carrolls; Across the Pacific.* Sept. 15–16: *The Roaring Twenties; Marked Woman.* Sept. 17–18: *Sahara* (1943); *Passage to Marseilles.*

84. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—*La Chèvre.* #2—*My Other Husband.*

85. LOEWS 84TH STREET SIX—On B'way. 877-3600. #1—*Key Exchange.* #2—*Back to the Future.* #3—*Compromising Positions.* #4—*Teen Wolf.* #5—*Year of the Dragon.* #6—*Pee-wee's Big Adventure.*

86. THALIA—95th St. W. of B'way. 222-3370. Sept. 11: *Distant Thunder; The Adversary.* Sept. 12: *Becket.* Sept. 13–14: *Razorback; Mad Max.* Sept. 15: *Veronika Voss; Lola.* Sept. 16: *Alice Sweet Alice; Night Tide.* Sept. 17: *Lianna; The Children's Hour.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. *Volunteers.*

88. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—*American Ninja.* #2—Thru Sept. 12: *Godzilla 1985.* Opening Sept. 13: *Sudden Death.* #3—*Fright Night.* #4—Thru Sept. 12: *Year of the Dragon.* Opening Sept. 13: *When Nature Calls.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—Thru Sept. 12: *American Ninja.* Beg. Sept. 13: *Sudden Death.* #2—*Godzilla 1985; The Protector.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. Film Festival: 873-1070; Naturemax: 496-0900. Adm. $4: Sept. 9–12, 6:30–10:30: Ninth Annual Margaret Mead Film Festival: films about human behavior and society from all over the world, often introduced by the filmmaker; this year, the festival spotlights works by women filmmakers. **Naturemax Theater**: *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30: adm. $3; senior citizens and children $1.50. Double features Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly:* adm. $4.50; senior citizens and children $3.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members, students, and senior citizens $4; series tickets available. Festival of India: Films by Shyam Benegal. Sept. 13 at 8: *The Churning* (India, 1976).

BARBARA BARONDESS THEATRE LAB BENEFIT—Bruno Walter Auditorium, Library and Museum of the Performing Arts, Lincoln Center, Amsterdam Ave. nr. 65th St. Tickets, $50–$250 and up, may be reserved by calling 744-1287. Sept. 12 at 7: Short reception, *Two for Tonight* (1935) by Frank Tuttle, with Bing Crosby and Joan Bennett, and *Pursuit of Happiness* (1934), with Bennett and Barbara Barondess. Different programs scheduled for Sept. 19, Sept. 26, and Oct. 3.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1; free popcorn. Sept. 11 at 7:30: *One Million B.C.* (1940) by Hal Roach.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. Sept. 17 at 8: Films by Lower East Side Teenagers.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members $3. Mishima Movies: Films starring novelist Yukio Mishima or based on his work. Sept. 13 at 6 & 8:30: *Tenchu* (Japan, 1969) by Hideo Gosha.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm. National Jewish Archive of Broadcasting. Sept. 15 at 12:30, 1:30 & 2:30: "Jerusalem: Both Cities" from *See It Now* (1953), and "What About Jerusalem?," a segment of *60 Minutes* (1980).

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm.: Wed.–Sat., 12 noon–5, Tue., 12 noon–8. Sept. 13–Nov. 2: Television's Silents: Silent Films Newly Restored and Orchestrated for Television; seminars, Sept. 17–21: adm. $5; members $4. Thru Sept. 26: Highlights From the Collection. Thru Sept. 26, Tue.–Sat. 12 noon–8: Discovery: Rare *Honeymooners.*

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Video Gallery:** Music Video: The Industry and Its Fringes. Films: **Titus Theater 1:** Sept. 12 at 3 & 6:30: Tribute to producer-director Alice Guy-Blaché; films (1911–13) by Guy-Blaché with live piano accompaniment. Beg. Sept. 13: Warner Bros. Cartoons Golden Jubilee. Sept. 13 at 2:30 & 6: Tribute to Friz Freleng; Freleng present. Sept. 14 at 2 & 5: Tribute to Mel Blanc; Blanc present. Sept. 15 at 2 & 5 p.m.: Tribute to Chuck Jones; Jones present. Continues Sept. 16: British Film: The Literary Tradition. Sept. 16 at 2:30: *The Fallen Idol* (1948) by Carol Reed; at 6: *Brighton Rock* (1947) by John Boulting. Sept. 17 at 2:30: *The Farmer's Wife* (1928) by Eden Phillpotts; at 6: *Loyalties* (1933) by Basil Dean. **Titus Theater 2:** 1974–1984: An International Survey. Sept. 12 at 3: *Under Fire* (1983) by Roger Spottiswoode, with Nick Nolte and Gene Hackman; 6:30: *Xala* (Senegal, 1975) by Ousmane Sembène. Sept. 14 at 2:30: *Le Crabe Tambour* (France, 1977) by Pierre Schoendoerffer; 5:30: (See Sept. 12 at 3). Sept. 15 at 2:30: *Angi Vera* (Hungary, 1979) by Pal Gabor; 5:30: *Without Anesthesia* (Poland, 1979) by Andrzej Wajda. Sept. 16 at 3: *Pixote* (Brazil, 1981) by Hector Babenco; 6:30: (See Sept. 12 at 6:30). Sept. 17 at 3: *Female Trouble* (1975) by John Waters, with Divine; 6:30: (See Sept. 15 at 2:30).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Sept. 11 at 7:30 & 9:30: *Crimes of Passion* (1984) by Ken Russell, with Kathleen Turner. Sept. 12 at 8: *Last Night at the Alamo* (1983) by Eagle Pennell; filmmaker present. Sept. 13–14 at 8 & 10, Sept. 15–17 at 7:30 & 9:30 (Sept. 15 at 4: benefit for AIDS, $5 adm. for all): *What Have I Done to Deserve This?* (Spain, 1984) by Pedro Almodovar.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3; members $2. Eye on Reality: The Documentary Film. Sept. 13 at 7: Films by D. A. Pennebaker; filmmaker present.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru Sept. 19: Tue.–Sun. at 7:30 & 9:30, Fri.–Sun. at 4:30: *Vengeance Is Mine* (Japan, 1981) by Shohei Imamura. Free: Fri.–Sun. at 2: *The Animals Film* (1981) by Victor Schonfeld and Myriam Alaux.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. 20th-Century Design on Film. Sept. 14 at 2: *An Eames Celebration: Several Worlds of Charles and Ray Eames* (1977) by Perry Miller Adato.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. The Artist Celebrates New York—In Film. Sept. 13 at 8, Sept. 15 at 1:30: *Here at the Water's Edge* (1960) by Leo Hurwitz and Charles Pratt, and *The Wonder Ring* (1955) by Stan Brakhage.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. Yiddish Film and Culture Festival. Sept. 11 at 2 (adm. $5): *Dem Khazns Zindl* (1936) by Sidney Goldin and Ilya Moteleff; at 7 (adm. $7): Lecture, *The Bent Tree* (1980), and *A Brivele der Mamen* (1938) by Joseph Green; Green present. Sept. 12 at 2 (adm. $5): *Der Vilner Balabesl* (1940) by Max Nosseck; at 8 (adm. $7): *Mizrekh un Mayrev* (1923) by Sidney Goldin, with Molly Picon.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—*American Ninja.* #2—*Godzilla 1985.*#3—*Creepers.* #4—Thru Sept. 12: *Warrior of the Lost World.* Beg. Sept. 13: *Sudden Death.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *American Ninja.*

102. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—*Creepers.* #2—*The Return of the Living Dead.* #3—*Gremlins.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru Sept. 12: *National Lampoon's European Vacation.* #2—*Compromising Positions.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Teen Wolf.* #2—*Back to the Future.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru Sept. 12: *American Ninja.* Beg. Sept. 13: *Sudden Death.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Cocoon.* #2—*Compromising Positions.* #3—Thru Sept. 12: *Moving Violations.* Beg. Sept. 13: *Sudden Death.* #4—Thru Sept. 12: *American Ninja.* Beg. Sept. 13 (tent.): *Prizzi's Honor.*

108. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—*The Protector.* #2—*Teen Wolf.*

109. LOEWS PARADISE—E. 188th St. at Grand Conc. 367-1288. #1—*Godzilla 1985.* #2—*Teen Wolf.* #3—*Year of the Dragon.* #4—*Back to the Future.*

111. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*American Ninja.* #2—*Year of the Dragon.* #3—*Fright Night.* #4—*Godzilla 1985.*

112. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*The Protector.* #2—*Creepers; Warrior of the Lost World.* #3—*Moving Violations.* #4—*Fright Night.*

113. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—Thru Sept. 12: *Ghostbusters; Gremlins.* Beg. Sept. 13: *Sudden Death.* #2—*Pee-wee's Big Adventure.* #3—*The Return of the Living Dead.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*American Ninja.* #2—

Teen Wolf. #3—*Godzilla 1985.* #4—*Year of the Dragon.* #5—*Pee-wee's Big Adventure.* #6—*The Return of the Living Dead.* #7—*Gremlins.* #8—*Creepers.* #9—*Compromising Positions.* #10—*Back to the Future.* #11—*Warrior of the Lost World.*

BROOKLYN

AREA CODE 718

200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—Thru Sept. 12: *Teen Wolf.* Beg. Sept. 13: *Sudden Death.* #2—*American Ninja.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Compromising Positions.* #2—*Year of the Dragon; The Black Cauldron.* #3—*Back to the Future.* #4—Thru Sept. 12: *Godzilla 1985.* Beg. Sept. 13: *When Nature Calls.* #5—*Pee-wee's Big Adventure.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—Thru Sept. 12: *American Ninja; The Black Cauldron.* Beg. Sept. 13: *War and Love.* #2—Thru Sept. 12: *Godzilla 1985.* Beg. Sept. 13: *Sudden Death.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Compromising Positions.* #2—*Year of the Dragon.* #3—*Back to the Future.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Pee-wee's Big Adventure.* #2—*Volunteers.* #3—Thru Sept. 12: *Moving Violations.* Beg. Sept. 13: *Prizzi's Honor.* #4—Thru Sept. 12: *Ghostbusters.* Beg. Sept. 13: *Sudden Death.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*American Ninja.* #2—*Compromising Positions.* #3—*Back to the Future.* #4—*Year of the Dragon.* #5—Thru Sept. 12: *Teen Wolf; Volunteers.* Beg. Sept. 13: *Sudden Death.* #6—*Pee-wee's Big Adventure.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—*The Gods Must Be Crazy.* #2—*Compromising Positions.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Prizzi's Honor.* #2—*Godzilla 1985.* #3—Program unavailable.

209. COBBLE HILL—TWIN—Court St. at Butler. 596-9113. Program unavailable.

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton. 624-3591. #1—*American Ninja.* #2—Thru Sept. 12: *The Protector; The Return of the Living Dead.* Beg. Sept. 13: *Sudden Death.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay. 875-4024. #1—*Teen Wolf.* #2—*Godzilla 1985.* #3—*Back to the Future.* #4—*Creepers.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—Thru Sept. 12: *Creepers.* Beg. Sept. 13: *Sudden Death.* #2—*Godzilla 1985.* #3—*American Ninja.* #4—*The Protector; Warrior of the Lost World.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Compromising Positions.* #2—*Back to the Future.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Volunteers.* #2—*Year of the Dragon.* #3—*Pee-wee's Big Adventure.* #4—*American Ninja.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—*American Ninja.* #2—*Back to the Future.*

216. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. #1—Thru Sept. 12: *Gremlins.* #2—Thru Sept. 12: *Godzilla 1985.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Creepers; Warrior of the Lost World.* #2—Thru Sept. 12: *Teen Wolf.* Beg. Sept. 13: *Sudden Death.* #3—*Prizzi's Honor.* #4—*Godzilla 1985.* #5—*Cocoon.*

218. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. *Moving Violations.*

219. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Compromising Positions.* #2—Thru Sept. 12: *E.T., the Extra-Terrestrial.*

220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—*Back to the Future.* #2—*Teen Wolf.* #3—*Warrior of the Lost World.* #4—*American Ninja.* #5—*The Black Cauldron; Creepers.*

221. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru Sept. 12: *American Ninja.* #2—Program unavailable.

Jane
Fonda
Anne
Bancroft
Meg
Tilly

Behind closed doors, sheltered from the world,
an unspeakable crime has been committed.
Was it an act of faith or cold-blooded murder?

One woman will find out the truth.

Agnes Of God

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ASSOCIATE PRODUCER CHARLES MILHAUPT DIRECTOR OF PHOTOGRAPHY SVEN NYKVIST, A.S.C.
BASED ON THE STAGE PLAY BY JOHN PIELMEIER SCREENPLAY BY JOHN PIELMEIER
PRODUCED BY PATRICK PALMER AND NORMAN JEWISON
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QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Ghostbusters.* #2—Thru Sept. 12: *Volunteers; Gremlins.* Beg. Sept. 13: *Sudden Death.* #3—*The Return of the Living Dead.* #4—*American Ninja.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Pee-wee's Big Adventure.* #2—*Year of the Dragon.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Back to the Future.* #2—*Volunteers.* #3—*Cocoon.* #4—Thru Sept. 12: *Prizzi's Honor.* Beg. Sept. 13: *War and Love.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Sept. 12: *Gremlins; The Outsiders.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Back to the Future.* #2—*Cocoon.* #3—Thru Sept. 12: *Gremlins.* Beg. Sept. 13: *Key Exchange.* #4—*The Gods Must Be Crazy.* #5—*Prizzi's Honor.* #6—*Real Genius.* #7—*Moving Violations.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Year of the Dragon.* #2—*Back to the Future.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Godzilla 1985.* #2—*Moving Violations.* #3—*Year of the Dragon.* #4—*Teen Wolf.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—Thru Sept. 12: *Year of the Dragon; Warrior of the Lost World.* Beg. Sept. 13: *Sudden Death.* #2—*Gremlins; Volunteers.* #3—*Back to the Future.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Pee-wee's Big Adventure; The Protector.* #2—*Moving Violations.* #3—*Compromising Positions.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Teen Wolf.* #2—*American Ninja.* #3—*The Return of the Living Dead.* #4—Thru Sept. 12: *Creepers.* Beg. Sept. 13: *Sudden Death.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Cocoon.* #2—*Back to the Future.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*The Gods Must Be Crazy.* #2—*Prizzi's Honor.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Cocoon.* #2—Thru Sept. 12: *Ghostbusters.* Beg. Sept. 13: *War and Love.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Compromising Positions.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—Thru Sept. 12: *The Protector.* Beg. Sept. 13: *Sudden Death.* #2—*Volunteers.* #3—*Pee-wee's Big Adventure.* #4—*American Ninja.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Godzilla 1985.* #2—*Cocoon.* #3—*American Ninja.* #4—Thru Sept. 12: *Creepers.* #5—*Teen Wolf.* #6—*Back to the Future.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Volunteers.* #2—*Compromising Positions.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*The Return of the Living Dead.* #2—*Back to the Future.* #3—*Godzilla 1985.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*American Ninja.* #2—*The Black Cauldron; Warrior of the Lost World.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Teen Wolf.* #2—*Creepers.* #3—Program unavailable.

322. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. #1—Thru Sept. 12: *National Lampoon's European Vacation; Protocol.* Beg. Sept. 13: *Rambo: First Blood Part II.* #2—Thru Sept. 12: *Prizzi's Honor.* Beg. Sept. 13 (tent.): *The Gods Must Be Crazy.*

324. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Pee-wee's Big Adventure.* #2—Thru Sept. 12: *Creepers.* Beg. Sept. 13: *Sudden Death.*

325. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Sept. 12: *St. Elmo's Fire; The Karate Kid.*

326. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Rambo: First Blood Part II.* #2—*Godzilla 1985.* #3—*Fright Night.*

328. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Back to the Future.* #2—Program unavailable.

329. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Cocoon.* #2—*Year of the Dragon.*

330. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Back to the Future.* #2—*Compromising Positions.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru Sept. 12: *Ghostbusters.* #2—Thru Sept. 12: *Warrior of the Lost World.*

401. NEW DORP—HYLAN—351-6601. #1—*Compromising Positions.* #2—*The Gods Must Be Crazy.*

402. NEW DORP—LANE—351-2110. Thru Sept. 12: *Teen Wolf.*

403. NEW DORP—RAE—979-0444. #1—*Volunteers.* #2—*Pee-wee's Big Adventure.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Back to the Future.* #2—*American Ninja; Year of the Dragon.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—Thru Sept. 12: *Moving Violations.* Beg. Sept. 13: *Sudden Death.* #2—*Cocoon.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Ghostbusters.* #2—*Prizzi's Honor.*

501. BALDWIN—RKO—223-9230. *American Ninja; Gremlins.*

502. BELLEROSE—RKO—775-1351. Sept. 11–17: *A View to a Kill.*

504. BELLMORE—THE MOVIES—783-7200. Thru Sept. 12: *National Lampoon's European Vacation; Police Academy 2.*

506. EAST MEADOW—FLICK—794-8008. #1—*Fright Night.* #2—*E.T., the Extra-Terrestrial.* #3—*The Gods Must Be Crazy.* #4—*The Black Cauldron.*

507. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Pee-wee's Big Adventure.* #2—*American Ninja.* #3—Thru Sept. 12: *Ghostbusters.* Beg. Sept. 13: *Sudden Death.* #4—*Cocoon.*

510. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Back to the Future.* #2—*Volunteers.* #3—*Year of the Dragon.* #4—Thru Sept. 12: *The Goonies.* #5—Thru Sept. 12: *Moving Violations.* Beg. Sept. 13: *Sudden Death.*

511. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Pee-wee's Big Adventure.* #2—*Year of the Dragon.* #3—*Compromising Positions.*

512. GARDEN CITY PARK—RKO PARK EAST—741-8484. *Godzilla 1985.*

513. GREAT NECK—SQUIRE—466-2020. #1—Thru Sept. 12: *American Ninja.* Beg. Sept. 13: *Sudden Death.* #2—*Volunteers.* #3—*Pee-wee's Big Adventure.*

514. HEWLETT—RKO—791-6768. Sept. 11–17: *A View to a Kill.*

515. HICKSVILLE—HICKSVILLE—931-0749. #1—*American Ninja.* #2—Thru Sept. 12: *Moving Violations.* Beg. Sept. 13: *Sudden Death.*

516. HICKSVILLE—MID-PLAZA—433-2400. #1—*Back to the Future.* #2—*Silverado.* #3—*Gremlins.* #4—*Year of the Dragon.* #5—*Teen Wolf.* #6—*Godzilla 1985.* #7—*Real Genius.* #8—*Moving Violations.*

517. LAWRENCE—RKO—371-0203. #1—*Teen Wolf.* #2—*Creepers; Warrior of the Lost World.* #3—*Compromising Positions.*

518. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru Sept. 12: *National Lampoon's European Vacation.* Beg. Sept. 13: *Rambo: First Blood Part II.* #2—*Prizzi's Honor.*

519. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Volunteers.* #2—*Teen Wolf.* #3—*Year of the Dragon.* #4—*Godzilla 1985.* #5—*Compromising Positions.* #6—*Back to the Future.*

520. LONG BEACH—PARK AVENUE—432-0576. *Teen Wolf.*

521. LYNBROOK—LYNBROOK—593-1033. #1—*Cocoon.* #2—*Volunteers.* #3—*Ghostbusters.* #4—Thru Sept. 12: *American Ninja.* Beg. Sept. 13: *Sudden Death.*

522. LYNBROOK—STUDIO ONE—599-1444. *The Gods Must Be Crazy.*

523. MALVERNE—TWIN—599-6966. #1—Thru Sept. 12: *National Lampoon's European Vacation.* Beg. Sept. 13: *Rambo: First Blood Part II.* #2—*Prizzi's Honor.*

524. MANHASSET—MANHASSET—627-7887. #1—*Real Genius.* #2—*Ghostbusters.* #3—*Cocoon.*

525. MANHASSET—RKO CINEMA—627-1300. *Compromising Positions.*

526. MASSAPEQUA—PEQUA—799-6464. *Compromising Positions.*

527. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Volunteers.* #2—Thru Sept. 12: *Creeprs.* Beg. Sept. 13: *Sudden Death.* #3—*Teen Wolf.* #4—*Back to the Future.* #5—*American Ninja.* #6—*Moving Violations.* #7—*Pee-wee's Big Adventure.* #8—*Real Genius.* #9—*Godzilla 1985.*

528. MERRICK—MALL—623-4114. Thru Sept. 12: *Prizzi's Honor; The Flamingo Kid.*

529. MERRICK—TWIN—546-1270. #1—*Back to the Future.* #2—*Year of the Dragon.*

530. NEW HYDE PARK—HERRICKS—747-0555. #1—*Real Genius.* #2—*Cocoon.*

531. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru Sept. 12: *National Lampoon's European Vacation.* #2—Program unavailable.

532. OLD BETHPAGE—CINE CAPRI—752-1610. *Summer Rental.*

533. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Prizzi's Honor.* #2—*Real Genius.*

534. PLAINVIEW—RKO MORTON VILLAGE—938-2323 *Compromising Positions.*

535. PLAINVIEW—RKO TWIN—931-1333. #1—*Summer Rental.* #2—*Gremlins.*

536. PORT WASHINGTON—MOVIES—944-6200. #1—*Prizzi's Honor.* #2—*The Gods Must Be Crazy.* #3—*Back to the Future.*

538. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Back to the Future.*

539. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Year of the Dragon.* #2—*Pee-wee's Big Adventure.*

540. ROSLYN—ROSLYN—621-8488. #1—Thru Sept. 12: *Silverado.* Beg. Sept. 13: *Wetherby.* #2—*Year of the Dragon.*

541. SYOSSET—SYOSSET—921-5810. #1—*Pee-wee's Big Adventure.* #2—*Volunteers.* #3—*Cocoon.*

542. SYOSSET—UA CINEMA 150—364-0700. *American Flyers.*

543. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Moving Violations.* #2—*Rambo: First Blood Part II.* #3—*Cocoon.*

544. VALLEY STREAM—SUNRISE—825-5700. #1—*Gremlins.* #2—*Fright Night.* #3—*Back to the Future.* #4—*American Ninja.* #5—*Teen Wolf.* #6—*Year of the Dragon.* #7—*The Return of the Living Dead.* #8—*Godzilla 1985.* #9—*Creepers.* #10—*Volunteers.* #11—*Warrior of the Lost World.* #12—*Pee-wee's Big Adventure.* #13—*Compromising Positions.*

545. WANTAGH—RKO—781-6969. *Cocoon.*

546. WESTBURY—DRIVE-IN—334-3400. #1—Thru Sept. 12: *American Ninja; Creepers.* Beg. Sept. 13: *Sudden Death.* #2—*Back to the Future.* #3—Thru Sept. 12: *Volunteers.*

547. WESTBURY—WESTBURY—333-1911. #1—*Rambo: First Blood Part II.* #2—Thru Sept. 12: *Summer Rental.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*Real Genius.* #2—*Cocoon.* #3—*American Ninja.*

601. BABYLON—RKO—669-0700. #1—*Gremlins.* #2—*Godzilla 1985.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Back to the Future.* #2—*Compromising Positions.* #3—*Teen Wolf.*

603. BAY SHORE—CINEMA—665-1722. *Volunteers.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Year of the Dragon.* #2—*Pee-wee's Big Adventure.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—Thru Sept. 12: *American Ninja.* Beg. Sept. 13: *Real Genius.* #2—Thru Sept. 12: *Creepers; A Nightmare on Elm Street.* Beg. Sept. 13: *Sudden Death.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru Sept. 12: *Fright Night.* Beg. Sept. 13: *Summer Rental.*

607. CENTER MORICHES—CENTER—878-2100. Program unavailable.

609. COMMACK—MULTIPLEX—462-6953. #1—*Year of the Dragon.* #2—*American Ninja.* #3—*St. Elmo's Fire.* #4—*Teen Wolf.* #5—*Pee-wee's Big Adventure.* #6—*Back to the Future.* #7—*Godzilla 1985.* #8—*Warrior of the Lost World.* #9—*Compromising Positions.* #10—*Volunteers.*

610. COMMACK—RKO—499-4545. #1—*Cocoon.* #2—*Gremlins; Fright Night.*

611. CORAM—PINE—698-6442. #1—*Year of the Dragon.* #2—*Back to the Future.* #3—*Godzilla 1985.* #4—*Volunteers.* #5—*Real Genius.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*Compromising Positions.* #2—*Volunteers.* #3—*Back to the Future.* #4—*Pee-wee's Big Adventure.* #5—*Teen Wolf.* #6—Thru Sept. 12: *Year of the Dragon.* Beg. Sept. 13: *Sudden Death.* #7—*Moving Violations.* #8—*American Ninja.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Volunteers.* #2—*The Gods Must Be Crazy.* #3—*Pee-wee's Big Adventure.* #4—*Cocoon.* #5—*Real Genius.*

615. ELWOOD—ELWOOD—499-7800. #1—*Back to the Future.* #2—*Prizzi's Honor.*

616. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—*Teen Wolf.* #2—Thru Sept. 12: *Ghostbusters.* Beg. Sept. 13: *Sudden Death.*

618. GREENPORT—GREENPORT—477-0500. Thru Sept. 12: *The Emerald Forest.*

619. HUNTINGTON—RKO SHORE—421-5200. #1—*Teen Wolf.* #2—*Compromising Positions.* #3—*Volunteers; Gremlins.* #4—*Moving Violations.*

620. HUNTINGTON—RKO WHITMAN—423-1300. *Back to the Future.*

622. ISLIP—ISLIP—581-5200. #1—*Cocoon.* #2—*Back to the Future.* #3—*Teen Wolf.*

623. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Cocoon.*

624. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru Sept. 12: *National Lampoon's European Vacation.*

625. LINDENHURST—LINDENHURST—888-5400. Program unavailable.

626. MATTITUCK—MATTITUCK—298-4405. #1—*Teen Wolf.* #2—*Summer Rental.* #3—*Cocoon.* #4—*Back to the Future.* #5—*Volunteers.*

627. MONTAUK—THE MOVIES—668-2393. *Back to the Future.*

628. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. *American Ninja.* **OUTDOOR**—Thru Sept. 12: *Volunteers.* Beg. Sept. 13: *Sudden Death.*

629. NORTHPORT—NORTHPORT—261-8600. Thru Sept. 12: *Prizzi's Honor.* Beg. Sept. 13: *Summer Rental.*

630. OAKDALE—OAKDALE—589-8118. Thru Sept. 12: *Prizzi's Honor.* Beg. Sept. 13: *National Lampoon's European Vacation.*

631. PATCHOGUE—TRIPLEX—475-0601. #1—*American Ninja.* #2—*Volunteers.* #3—*Pee-wee's Big Adventure.*

632. PATCHOGUE—RKO PLAZA—475-5225. #1—*Godzilla 1985.* #2—*Back to the Future.*

633. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. *Moving Violations.* **OUTDOOR**—Thru Sept. 12: *Summer Rental; Ghostbusters.* Beg. Sept. 13: *Sudden Death.*

634. PATCHOGUE—SUNWAVE—475-7766. #1—*Compromising Positions.* #2—*St. Elmo's Fire.*

635. PORT JEFFERSON—MINI EAST—928-6555. *Cocoon.* **WEST**—Thru Sept. 12: *Pee-wee's Big Adventure.* Beg. Sept. 13: *Prizzi's Honor.*

636. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. *The Gods Must Be Crazy.*

637. RIVERHEAD—SUFFOLK—727-3133. *Fright Night; Ghostbusters.*

638. SAG HARBOR—SAG HARBOR—725-0010. Thru Sept. 12: *Henry IV.* Beg. Sept. 13: *Secret Honor.*

639. SAYVILLE—SAYVILLE—589-0232. #1—*Teen Wolf.* #2—*Back to the Future.* #3—*Cocoon.*

641. SHIRLEY—TWIN—281-4466. #1—Thru Sept. 12: *Summer Rental.* #2—Thru Sept. 12: *National Lampoon's European Vacation.*

642. SMITHTOWN—SMITHTOWN—265-1551. *Pee-wee's Big Adventure.*

643. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Back to the Future.* #2—*Compromising Positions.* #3—Thru Sept. 12: *National Lampoon's European Vacation.* Beg. Sept. 13 (tent.): *Cocoon.*

644. STONY BROOK—LOEWS—751-2300. #1—*Compromising Positions.* #2—*Year of the Dragon.* #3—*Back to the Future.*

645. WEST ISLIP—TWIN—669-2626. #1—Thru Sept. 12: *Summer Rental.* Beg. Sept. 13: *National Lampoon's European Vacation.* #2—*Volunteers.*

646. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Volunteers.* #2—*Compromising Positions.*

647. WESTHAMPTON—WESTHAMPTON—288-1500. Thru Sept. 12: *National Lampoon's European Vacation.* Beg. Sept. 13: *Sudden Death.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Back to the Future.* #2—Thru Sept. 12: *Prizzi's Honor.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Compromising Positions.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*American Ninja.* #2—*Prizzi's Honor.* #3—*Moving Violations.*

703. GREENBURGH—CINEMA 100—946-4680. #1—Thru Sept. 12: *Ghostbusters.* Beg. Sept. 13 (tent.): *The Shooting Party.* #2—Thru Sept. 12: *Volunteers.*

705. HARTSDALE—CINEMA—428-2200. #1—*Back to the Future.* #2—*Pee-wee's Big Adventure.* #3—*Compromising Positions.* #4—Thru Sept. 12: *Moving Violations.* Beg. Sept. 13: *War and Love.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Cocoon.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Volunteers.* #2—*Moving Violations.* #3—Thru Sept. 12: *Ghostbusters.* Beg. Sept. 13: *Sudden Death.* #4—*Pee-wee's Big Adventure.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru Sept. 12: *Volunteers.* Beg. Sept. 13 (tent.): *Cocoon.* #2—Thru Sept. 12: *St. Elmo's Fire.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Sept. 12: *Amadeus.* Beg. Sept. 13 (tent.): *Cocoon.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Back to the Future.* #2—*Creepers; Warrior of the Lost World.* #3—*Teen Wolf.* #4—*Pee-wee's Big Adventure; Gremlins.* #5—Thru Sept. 12: *Moving Violations.* Beg. Sept. 13: *Sudden Death.* #6—*American Ninja.* #7—*Godzilla 1985.*

711. NEW ROCHELLE—TOWN—632-4000. *Compromising Positions.*

712. OSSINING—ARCADIAN—941-5200. #1—*Compromising Positions.* #2—*Back to the Future.* #3—Program unavailable.

713. PEEKSKILL—BEACH—737-6262. #1—*Year of the Dragon.* #2—*Cocoon.* #3—*Back to the Future.* #4—*Volunteers.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Compromising Positions.* #2—*Teen Wolf.* #3—*Godzilla 1985.* #4—*Moving Violations.*

715. PELHAM—PICTURE HOUSE—738-3160. Program unavailable.

716. PLEASANTVILLE—ROME—769-0720. #1—Program unavailable. #2—Program unavailable.

717. RYE—RYE RIDGE—939-8177. #1—*Compromising Positions.* #2—*Back to the Future.*

718. SCARSDALE—FINE ARTS—723-6699. *The Gods Must Be Crazy.*

719. SCARSDALE—PLAZA—725-0078. Thru Sept. 12: *National Lampoon's European Vacation.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Godzilla 1985.* #2—*Year of the Dragon.*

721. WHITE PLAINS—UA CINEMA—946-2820. Thru Sept. 12: *American Ninja.* Beg. Sept. 13: *Sudden Death.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Teen Wolf.* #2—*Volunteers.* #3—*Year of the Dragon.* #4—*Godzilla 1985.*

723. YONKERS—MOVIELAND—793-0002. #1—*Compromising Positions.* #2—*Back to the Future.* #3—*Pee-wee's Big Adventure.* #4—*Cocoon.*

724. YONKERS—PARK HILL—969-4477. #1—*Godzilla 1985.* #2—*American Ninja.* #3—*Creepers.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-7555. #1—*Pee-wee's Big Adventure.* #2—*Ghostbusters.*

Rockland County

751. MONSEY—ROCKLAND DRIVE-IN—356-4040. Thru Sept. 12: *Moving Violations; The Flamingo Kid.*

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. Thru Sept. 12: *Teen Wolf.* Beg. Sept. 13: *Key Exchange.*

754. NANUET—RKO MOVIES—623-0211. #1—*Back to the Future.* #2—*Prizzi's Honor.* #3—Thru Sept. 12: *Creepers; Real Genius.* Beg. Sept. 13: *Sudden Death.* #4—*Year of the Dragon.* #5—*Volunteers.*

755. NEW CITY—TOWN—634-5100. #1—*Year of the Dragon.* #2—*Volunteers.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—Thru Sept. 12: *Pee-wee's Big Adventure.* Beg. Sept. 13: *Sudden Death.* #2—*Back to the Future.*

757. NYACK—CINEMA EAST—358-6631. *Compromising Positions.*

758. ORANGEBURG—303 DRIVE-IN—359-2021. Thru Sept. 12: *Fright Night; Ghostbusters.* Beg. Sept. 13: *Sudden Death.*

759. PEARL RIVER—CENTRAL—735-2530. *Godzilla 1985.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Year of the Dragon.*

761. SPRING VALLEY—CINEMA 45—352-1445. *The Gods Must Be Crazy.*

762. SPRING VALLEY—PIX—425-6902. #1—*Compromising Positions.* #2—*Back to the Future.*

763. STONY POINT—9 W CINEMA—942-0303. *American Ninja.*

764. SUFFERN—LAFAYETTE—357-6030. *Cocoon.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Teen Wolf.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Back to the Future.* #2—*Beverly Hills Cop; Witness.*

801. DANBURY—CINE—743-2200. #1—*Compromising Positions.* #2—*Year of the Dragon.* #3—*Teen Wolf.*

802. DANBURY—CINEMA—748-2923. #1—*Volunteers.* #2—*Pee-wee's Big Adventure.*

803. DANBURY—PALACE—748-7496. #1—*Godzilla 1985.* #2—Thru Sept. 12: *Gremlins.* Beg. Sept. 13: *Sudden Death.* #3—*American Ninja.*

804. DARIEN—PLAYHOUSE—655-0100. *Back to the Future.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Back to the Future.* #2—*Volunteers.*

806. FAIRFIELD—COUNTY—334-1411. *Teen Wolf.*

807. GREENWICH—CINEMA—869-6030. #1—*Back to the Future.* #2—*Teen Wolf.*

808. GREENWICH—PLAZA—869-4030. #1—*Compromising Positions.* #2—*St. Elmo's Fire.* #3—*The Gods Must Be Crazy.*

809. NEW CANAAN—PLAYHOUSE—966-0600. *Compromising Positions.*

810. NORWALK—CINEMA—838-4504. #1—*American Ninja.* #2—*Teen Wolf.*

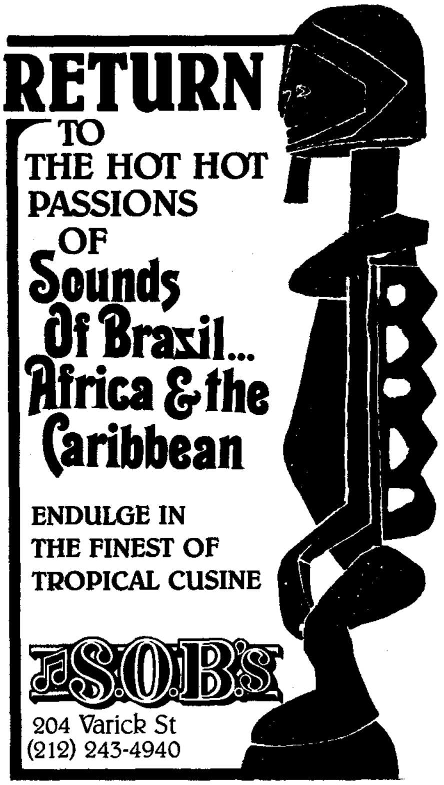
811. NORWALK—NORWALK—866-9202. Program unavailable.

812. SOUTH NORWALK—SONO—866-9202. Sept. 11-13: *Dona Flor and Her Two Husbands; Wifemistress.* Sept. 14-17: *Dangerous Moves; Metropolis.*

813. SPRINGDALE—STATE—325-0250. *Back to the Future.*

814. STAMFORD—AVON—324-9205. #1—Thru Sept. 12: *The Protector; Gremlins.* Beg. Sept. 13: *Sudden Death.* #2—*Godzilla 1985.*

815. STAMFORD—CINEMA—324-3100. #1—*Pee-wee's Big Adventure.* #2—*Year of the Dragon.* #3—*American Flyers.*



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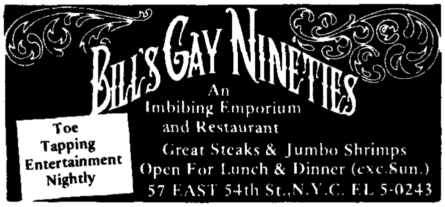

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MOVIES

816. STAMFORD—PARK PLACE—323-1600. #1—Thru Sept. 12: *American Ninja.* #2—*Prizzi's Honor.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Cocoon.* #2—*Volunteers.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Pee-wee's Big Adventure.* #2—*Year of the Dragon.* #3—Thru Sept. 12: *National Lampoon's European Vacation.* Beg. Sept. 13: *Compromising Positions.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Pee-wee's Big Adventure.* #2—*Compromising Positions.* #3—227-9619. *Back to the Future.* #4—226-6666. *The Gods Must Be Crazy.*

820. WESTPORT—POST—227-0500. *American Flyers.*

821. WILTON—CINEMA—762-5678. *Volunteers.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Back to the Future.* #2—*Compromising Positions.* #3—*Teen Wolf.* #4—*Godzilla 1985.*

901. HARRISON—WARNER—482-8550. #1—Thru Sept. 12: *American Ninja.*#2—Thru Sept. 12: *Warrior of the Lost World.* Beg. Sept. 13: *Sudden Death.*

902. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Compromising Positions.* #2—Thru Sept. 12: *Moving Violations.* Beg. Sept. 13: *Sudden Death.*

903. JERSEY CITY—LOEWS—653-4600. #1—*Teen Wolf.* #2—*Warrior of the Lost World.* #3—*Godzilla 1985.*

904. JERSEY CITY—STATE—653-5200. #1—*Creepers.* #2—*American Ninja.* #3—Thru Sept. 12: *The Protector; Gremlins.* Beg. Sept. 13: *Sudden Death.* #4—*The Return of the Living Dead.*

905. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*The Return of the Living Dead.* #2—*Summer Rental.* #3—*Godzilla 1985.* #4—*American Ninja.*

906. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Compromising Positions.* #2—*Year of the Dragon.* #3—*Teen Wolf.* #4—*Pee-wee's Big Adventure.* #5—*Volunteers.* #6—*Back to the Future.*

909. WEST NEW YORK—MAYFAIR—865-2010. Thru Sept. 12: *Summer Rental; D.A.R.Y.L.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. Thru Sept. 12: *Godzilla 1985.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Teen Wolf.* #2—*Creepers; Warrior of the Lost World.*

912. CEDAR GROVE—CINEMA 23—239-1462. Thru Sept. 12: *Teen Wolf.* Beg. Sept. 13: *Sudden Death.*

913. EAST ORANGE—RKO HOLLYWOOD—678-2262. *Warrior of the Lost World; Creepers.*

915. LIVINGSTON—COLONY—992-0800. *Back to the Future.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. *Volunteers.*

917. MILLBURN—RKO—376-0800. #1—*Year of the Dragon.* #2—*Back to the Future.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Back to the Future.* #2—*The Gods Must Be Crazy.* #3—*Year of the Dragon.*

919. MONTCLAIR—WELLMONT—783-9500. #1—Thru Sept. 12: *The Return of the Living Dead.* #2—Thru Sept. 12: *Gremlins.* #3—*American Ninja.*

920. NUTLEY—FRANKLIN—667-1777. #1—Thru Sept. 12: *National Lampoon's European Vacation.* #2—Thru Sept. 12: *Godzilla 1985.* #3—Thru Sept. 12: *Gremlins.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Compromising Positions.* #2—Thru Sept. 12: *Prizzi's Honor.* Beg. Sept. 13: *War and Love.* #3—Thru Sept. 12: *Volunteers.* Beg. Sept. 13: *Key Exchange.*

922. VERONA—VERONA—239-0880. Program unavailable.

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—Thru Sept. 12: *Pee-wee's Big Adventure.* Beg. Sept. 13: *War and Love.* #2—*Cocoon.* #3—*Compromising Positions.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Sept. 12: *National Lampoon's European Vacation.*

931. CRANFORD—RKO—276-9120. #1—*Year of the Dragon.* #2—*Back to the Future.*

932. ELIZABETH—ELMORA—352-3483. *Ghostbusters; Volunteers.*

933. LINDEN—TWIN—925-9787. #1—*Back to the Future.* #2—Thru Sept. 12 (tent.): *Prizzi's Honor.* Beg. Sept. 13: *Sudden Death.*

934. ROSELLE PARK—PARK—245-0358. *Rambo: First Blood Part II; E.T., the Extra-Terrestrial.*

935. SUMMIT—STRAND—273-3900. Thru Sept. 12: *Amadeus; Sesame Street Presents: Follow That Bird.*

936. UNION—FIVE POINTS—964-3466. #1—*Pee-wee's Big Adventure.* #2—Program unavailable.

937. UNION—LOST PICTURE SHOW—964-4497. *The Gods Must Be Crazy.*

938. UNION—RKO—686-4373. #1—*Compromising Positions.* #2—*Teen Wolf.*

939. WESTFIELD—RIALTO—232-1288. #1—*Cocoon.* #2—*Volunteers.* #3—Thru Sept. 12: *Ghostbusters.* Beg. Sept. 13: *Sudden Death.*

940. WESTFIELD—TWIN—654-4720. #1—Thru Sept. 12: *Prizzi's Honor.* #2—Thru Sept. 12: *Gremlins.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *Back to the Future.*

951. CLOSTER—CLOSTER—768-8800. *Compromising Positions.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Year of the Dragon.* #2—*Back to the Future.* #3—*Volunteers.* #4—*Compromising Positions.*

953. EMERSON—TOWN—261-1000. *Prizzi's Honor.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Back to the Future.* #2—Thru Sept. 12: *Ghostbusters.* Beg. Sept. 13: *Sudden Death.*

955. FAIRVIEW—TWIN—941-2424. #1—*Teen Wolf.* #2—*Godzilla 1985.*

956. FORT LEE—LINWOOD—944-6900. #1—Thru Sept. 12: *Pee-wee's Big Adventure.* Beg. Sept. 13: *Sudden Death.* #2—*Cocoon.*

957. FORT LEE—SHARON—224-0202. Program unavailable.

958. OAKLAND—TWIN—337-4478. #1—*Pee-wee's Big Adventure.* #2—Program unavailable.

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Sept. 12: *Summer Rental.* #2—*Prizzi's Honor.*

960. PARAMUS—CINEMA 35—845-5070. *Back to the Future.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *Prizzi's Honor.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Compromising Positions.* #2—*Cocoon.* #3—*American Flyers.* #4—*American Ninja.* #5—*Creepers.* #6—*Volunteers.* #7—*Teen Wolf.* #8—*The Gods Must Be Crazy.* #9—*Real Genius.* #10—*Pee-wee's Big Adventure.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*The Protector; Gremlins.* #2—*The Return of the Living Dead.* #3—*Year of the Dragon.*

965. RAMSEY—CINEMA—825-2090. Thru Sept. 12: *National Lampoon's European Vacation.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru Sept. 12: *St. Elmo's Fire.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Compromising Positions.* #2—*Godzilla 1985.* #3—*Teen Wolf.* #4—*Cocoon.*

969. RIDGEWOOD—ROSEBUD—670-9183. Sept. 9–12: *Sabotage; Secret Agent.* Sept. 13–15: *The Jolson Story.* Sept. 16–19: *The Awful Truth.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Sept. 12: *National Lampoon's European Vacation.* #2—Thru Sept. 12: *Ghostbusters.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Sesame Street Presents: Follow That Bird.* #2—*National Lampoon's European Vacation.* #3—*Ghostbusters.* #4—*The Black Cauldron.* #5—*Summer Rental.* #6—*Godzilla 1985.*

972. TENAFLY—BERGEN—567-0004. *Cocoon.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Back to the Future.*

974. WESTWOOD—PASCACK—664-3200. Thru Sept. 12: *Pee-wee's Big Adventure.* Beg. Sept. 13: *Sudden Death.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ New films recommended by *New York's* critic.

L'ADDITION—(1 hr. 33 min., '84) In French, Eng. subtitles. An innocent man becomes tangled up in a web of murder and revenge. With Richard Berry, Richard Bohringer, and Victoria Abril. Dir. Denis Amar. R. **54**

AFTER HOURS—(1 hr. 36 min., '85) When a young Manhattan word processor goes to SoHo to meet a young woman for a date, he begins a night of surreal, comical, and frightening adventures. With Rosanna Arquette, Verna Bloom, Thomas Chong, Griffin Dunne, Linda Fiorentino, Teri Garr, John Heard, Richard "Cheech" Marin, and Catherine O'Hara. Written by Joseph Minion. Dir. Martin Scorsese. R. **45**

AGNES OF GOD—(1 hr. 39 min., '85) A forensic psychiatrist investigates the death of a newborn infant found strangled in the room of a young nun. With Jane Fonda, Anne Bancroft, and Meg Tilly. Screenplay by John Pielmeier, based on his Broadway play. Dir. Norman Jewison. PG-13. **41, 54**

AMERICAN FLYERS—(1 hr. 54 min., '85) A highly spiritual and very wet movie about families, the U.S. of A., and competitive bicycle racing. When he's not trying to make us cry, director John Badham sends the camera up in a helicopter for grandiose views of purple mountains' majesty. The movie appears to be a commercial for America that was made by God. Starring Kevin Costner and David Grant. (Sept. 9, 1985) PG-13. **61, 542, 815, 820, 963**

AMERICAN NINJA—(1 hr. 36 min., '85) A U.S. Army private stationed in the Philippines takes on an army of martial-arts warriors. With Michael Dudikoff, Steve James, Judie Aronson, Guich Koock, John Fujioka. Screenplay by Paul de Mielche. Dir. Sam Firstenberg. R. **39, 88, 89, 100, 101, 105, 106, 111, 114, 200, 202, 206, 210, 212, 214, 215, 220, 221, 300, 309, 315, 316, 319, 404, 501, 507, 513, 515, 521, 527, 544, 546, 600, 605, 609, 612, 628, 631, 702, 710, 721, 724, 763, 803, 810, 816, 901, 904, 905, 919, 963**

ANIMALS ARE BEAUTIFUL PEOPLE—(1 hr. 32 min., '74) A documentary—previously unreleased in New York—by Jamie Uys, director of *The Gods Must Be Crazy,* exploring unusual and amusing aspects of animal behavior in southern Africa's deserts. G. **47**

★ BACK TO THE FUTURE—(1 hr. 54 min., '85) It's based on a gimmicky idea—but the gimmick has surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward thirty years in time. There Fox encounters his parents as unmarried teenagers. His dad, Crispin Glover, is a weakling; his mom, Lea Thompson, is a heavy-breathing bombshell in a low-cut dress. When the hero accidentally interrupts the first meeting between his parents—the meeting he has always heard about—his mom falls in love with *him.* Faced with an Oedipal catastrophe too gruesome for thought, he struggles to bring his prospective parents together. This mind-boggling, teasing premise has been made with quite extraordinary invention, and the '50s "look"—weak solid colors, duck's ass and taffeta—is a hilarious satire of movies from that period. Written by the team of Bob Gale and Robert Zemeckis. Dir. Zemeckis. (July 15, 1985) PG. **25, 33, 62, 85, 104, 109, 114, 201, 203, 206, 211, 213, 215, 220, 302, 304, 305, 307, 310, 316, 318, 328, 330, 404, 510, 516, 519, 527, 529, 536, 538, 544, 546, 602, 609, 611, 612, 615, 620, 622, 626, 627, 632, 639, 643, 644, 700, 705, 710, 712, 713, 717, 723, 754, 756, 762, 800, 804, 805, 807, 813, 819, 900, 906, 915, 917, 918, 931, 933, 950, 952, 954, 960, 973**

BASTILLE—(1 hr. 40 min., '84) In Dutch and French, Eng. subtitles. An assimilated Amsterdam Jew whose parents died in the Holocaust discovers evidence that his twin brother may have survived. With Derek de Lint, Geert de Jong, Evelyn Dress, and Loudi Nijhoff. Screenplay by Annemarie van de Putte, Rudolf van den Berg, and Leon de Winter. Dir. van den Berg. **1**

THE BLACK CAULDRON—(1 hr. 20 min., '85) The new animated feature from Walt Disney Pictures—the first shot in 70mm since *Sleeping Beauty* in 1959—is a fantasy-adventure based on *The Chronicles of Prydain,* a series of books by Lloyd Alexander. With the voices of John Byner, Phil Fondacaro, and John Hurt. Dir. Ted Berman and Richard Rich. PG. **20, 34, 201, 202, 220, 319, 506, 971**

THE BRIDE—(1 hr. 59 min., '85) A new story based on the characters of Mary Shelley's gothic classic, *Frankenstein, or the Modern Prometheus:* Baron Frankenstein brings to life a beautiful woman as a bride for his wretched creature, but falls in love with her himself. With Sting, Jennifer Beals, Clancy Brown, David Rappaport, Anthony Higgins, Geraldine Page, Quentin Crisp, and Veruschka. Screenplay by Lloyd Fonvielle. Dir. Franc Roddam. PG-13. **54**

BULLSHOT—(1 hr. 35 min., '83) A British scientist is kidnapped by an evil German count in this satire of the Bulldog Drummond adventures of the 1930s. Starring and written by Ron House, Diz White, and Alan Shearman of the theater group Low Moan Spectacular. Dir. Dick Clement. PG. **56**

★ LA CHEVRE—(1 hr. 31 min., '81) In French, Eng. subtitles. Francis Veber's farce about chronically unlucky people might have been an eccentric classic if it were more intricate and better timed. As it is, the movie is still pretty funny. Marie, an heiress with awful luck, gets kidnapped in Mexico. When a hard-nosed detective (Gérard Depardieu) fails to find her, her father sends along one of his employees, an accountant (Pierre Richard) with unfathomable, terrifying bad luck. The theory is that the accountant will fall into the same misadventures as Marie and lead them, through a chain of disasters, to the lost girl. What makes the movie unusual is that the comic hero is not some schleppy little pet but a genuinely dislikable man—fatuously sure of himself with women, convinced of his intellectual powers. Pierre Richard makes him an incompetent force of nature, while Depardieu manages to express a dozen varieties of indignation and disbelief without turning into a prig. (Aug. 12, 1985) **84**

THE COCA-COLA KID—(1 hr. 34 min., '85) Dusan Makavejev, the director of this comedy about bottling Coke in Australia, may be the last man alive to believe in sex as a revolutionary force. Alas! By the time the stars, Eric Roberts and Greta Scacchi, finally make it (in feathers), we have long lost interest. Written by Frank Moorhouse, based on his books, *The Americans, Baby* and *The Electrical Experience.* (Aug. 5, 1985) **13**

COCOON—(1 hr. 58 min., '85) A group of extraterrestrials lands in the Gulf of Mexico, digs up some pods from the deep, and deposits them in a swimming pool attached to a rented mansion. Meanwhile, Hume Cronyn, Dom Ameche, and Wilford Brimley, inhabitants of the retirement home next door, climb the wall to take a secret swim in the pool. Contact with the cocoons reinvigorates them, and in the morning, their mates (Jessica Tandy, Maureen Stapleton, and Gwen Verdon) smile contentedly. Director Ron Howard may have set out to be generous to the elderly, but this myth of rejuvenation hardly argues for the powers of old people; they aren't shown using their experience or knowledge, only their new physical vitality. The premise is remarkably similar to that of Steven Spielberg's "Kick the Can" episode in *Twilight Zone—The Movie,* and some of the visual motifs are borrowed, too. Ron Howard has his own humorous way of looking at things—so why borrow Spielberg's? With Steve Guttenberg, Brian Dennehy, Tahnee Welch, and Jack Gilford. Screenplay by Tom Benedek. (June 24, 1985) PG-13. **22, 32, 49, 106, 217, 302, 304, 310, 313, 316, 329, 405, 507, 521, 524, 530, 541, 543, 545, 600, 610, 613, 622, 623, 626, 635, 639, 643, 706, 708, 709, 713, 723, 764, 817, 923, 939, 956, 963, 968, 972**

★ COMPROMISING POSITIONS—(1 hr. 38 min., '85) Frank Perry directed and Susan Isaacs wrote this malicious and entertaining satirical comedy about the murder of a sleazy Long Island dentist (Joe Mantegna) who has the habit of seducing his female patients and photographing them trussed in leather straps, hoods, and whatnot. Susan Sarandon is the housewife (a former investigative reporter) who tries to crack the case, and playing the dentist's patients and former mistresses are such talented theater actresses as Judith Ivey, Joan Allen, and Deborah Rush. Isaacs, adapting her own 1978 best-seller, puts a standard feminist halter on her heroine—she needs to do something more with her life than be wife and mom, and her hardworking husband (Edward Herrmann) doesn't approve. Their stale marital conflict, which rages in scene after scene, throws dust in the eyes of the movie's wit. Still, much of *Compromising Positions* is sparkling fun. With Raul Julia. (Sept. 9, 1985) R. **25, 64, 80, 85, 103, 106, 114, 201, 203, 206, 207, 213, 219, 308, 314, 317, 330, 401, 511, 517, 519, 525, 526, 534, 544, 602, 609, 612, 619, 634, 643, 644, 646, 701, 705, 711, 712, 714, 717, 723, 757, 762, 801, 808, 809, 818, 819, 900, 902, 906, 921, 923, 938, 951, 952, 963, 968**

CREEPERS—(1 hr. 23 min., '85) A young girl with the ability to communicate with insects uses her power to help track down a killer. With Jennifer Connelly, Donald Pleasence, Patrick Bauchau, and Daria Nicolodi. Written and directed by Dario Argento. R. **36, 68, 100, 102, 112, 114, 211, 212, 217, 220, 309, 316, 320, 324, 517, 527, 544, 546, 605, 710, 724, 754, 904, 911, 913, 963**

CROSSOVER DREAMS—(1 hr. 26 min., '85) A self-congratulatory little morality play about a New York salsa musician (Rubén Blades) who, tired of working for nothing on the *cuchifrito* circuit, signs a deal with a slick, white downtown record producer. Immediately, the hero sells out, corrupting his music and betraying his neighborhood friends. Then his "crossover" album bombs anyway. *Crossover Dreams* says that you shouldn't get above yourself, that you've got to remain true to the sources of your art (i.e., the people you grow up with), and that white people are slick trash who will exploit you and then dump you on the junk heap. Does anyone connected with this movie really believe what it says? It certainly isn't Rubén

Blades's story; he's been very successful outside the barrio without destroying his soul or his music. Written by Leon Ichaso, Blades, and producer Manuel Arce. Dir. Ichaso. (Sept. 9, 1985) **82**

★ **DANCE WITH A STRANGER**—(1 hr. 42 min., '85) Mike Newell's film, written by Shelagh Delaney (from a true story), is like a single long spell of the blues, and like many such spells, it is both powerful and baffling, both evocative and unilluminating. In 1954, Ruth Ellis (Miranda Richardson), a platinum-blonde "hostess" in a small London drinking club, falls for a good-looking racing-car driver named David Blakely (Rupert Everett). An alcoholic dropout from an upper-class family, David is a surly, useless man who doesn't show Ruth even minimal consideration. Betrayed again and again, she drifts into madness and empties a revolver into her lover outside a Hampstead pub. (Ruth Ellis is the last woman in England to be hanged.) Shelagh Delaney's writing is so precise that it makes you wince, and Miranda Richardson's screen debut can only be called a revelation. Ian Holm is remarkably good as Ruth's faithful, boring protector, but Rupert Everett lets the film down. His eyes wander, he drops his chin—he hardly seems *there.* (Aug. 19, 1985) R. **51**

DETECTIVE—(1 hr. 36 min., '84) In French, Eng. subtitles. A hopelessly obscure Jean-Luc Godard film about a group of people in a Paris hotel who may or may not have been involved in the murder of a Mafia boss two years earlier. Godard has given us no frame to hold on to—the movie is all dither. Starring Nathalie Baye, Claude Brasseur, Johnny Hallyday, and Jean-Pierre Léaud. (Sept. 9, 1985) **81**

DIM SUM: A LITTLE BIT OF HEART—(1 hr. 28 min., '85) In English and Cantonese, English subtitles. Wayne Wang, the director of *Chan Is Missing,* here makes a quiet (very quiet) family comedy, set in San Francisco, about the relations between a stolidly traditional widowed mother (Kim Chew) and her assimilated yet still obedient daughter (Laureen Chew, her actual daughter), who wants to get married and have her own life. Wang's delayed timing can be agonizingly slow and it can be charming, too—the movie has a few scenes that are awfully funny, particularly when the wonderful actor Victor Wong, as the mother's brother-in-law and longtime suitor, is on hand. (Aug. 26, 1985) PG. **81**

★ **THE EMERALD FOREST**—(1 hr. 55 min., '85) A little boy, the son of an American engineer (Powers Boothe) building a dam in the Amazon, wanders into the jungle and is kidnapped by a primitive tribe in green paint—the "invisible people." Ten years later, after many forays, the engineer meets his son again. The boy, now a strong and lithe teenager (Charley Boorman), has been adopted by the tribe's chief, the amiable shaman Wanadi (Rui Polonah), and doesn't want to return to civilization. The movie is a mix of standard narrative and anthropological seriousness, and writer Rospo Pallenberg and director John Boorman actually make us care about the rituals of this tribe, whose very existence is threatened by encroaching civilization. Boorman, who has a weakness for metaphysical speculation, here wraps the fancy ideas into a forward-moving, melodramatic plot. The movie is exciting, imaginative, and sensuously beautiful. (July 22, 1985) R. **20, 37, 52, 618**

EUREKA—(2 hr. 10 min., '83) A drama exploring what happens to an impoverished gold prospector in the 1920s when he suddenly strikes it rich. With Gene Hackman, Theresa Russell, Rutger Hauer, Mickey Rourke, Jane Lapotaire, Ed Lauter, and Joe Pesci. Screenplay by Paul Mayersberg. Dir. Nicolas Roeg. R. **1**

FRIGHT NIGHT—(1 hr. 46 min., '85) A teenager discovers his next-door neighbor is a vampire. With Chris Sarandon, William Ragsdale, Amanda Bearse, Stephen Geoffreys, and Roddy McDowall. Written and directed by Tom Holland. R. **5, 39, 88, 111, 112, 326, 506, 544, 606, 610, 637, 758**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **63, 207, 304, 311, 322, 401, 506, 522, 536, 613, 636, 718, 761, 808, 819, 918, 937, 963**

GODZILLA 1985—(1 hr. 31 min.) The legendary monster Godzilla is heading towards the coast of Japan to feed on atomic energy. With Raymond Burr, who also starred in the original 1956 U.S. release, *Godzilla, King of the Monsters*. Screenplay by Shuichi Nagahara and Lisa Tomei. Dir. Kohji Hashimoto and R. J. Kizer. PG. **6, 30, 66, 88, 89, 100, 109, 111, 114, 201, 202, 208, 211, 212, 216, 217, 306, 316, 318, 326, 512, 516, 519, 527, 544, 601, 609, 611, 632, 710, 714, 720, 722, 724, 759, 803, 814, 900, 903, 905, 910, 920, 955, 968, 971**

INSIGNIFICANCE—(1 hr. 45 min., '85) Nothing is what it seems when four American icons confront each other in a hotel room one night in New York in 1953. With Gary Busey as The Ballplayer, Tony Curtis as The Senator, Michael Emil as The Professor, and Theresa Russell as The Actress. Screenplay by Terry Johnson, based on his play. Dir. Nicolas Roeg. R. **50**

KEROUAC: THE MOVIE—(1 hr. 18 min., '85) A documentary portrait of author Jack Kerouac, whose best-selling 1957 novel, *On the Road,* brought popular recognition to the Beat Generation. The film combines archival footage, fictionalized scenes from Kerouac's life and work (starring Jack Coulter and David Andrews), and interviews with Allen Ginsberg, William Burroughs, Carolyn Cassady, Lawrence Ferlinghetti, and others. Dir. John Antonelli. **4**

KEY EXCHANGE—(1 hr. 35 min., '85) Ben Masters plays another of those smarty-pants heroes who are supposed to be most inspired when they put people on. In the course of the movie, Masters puts on infertile couples and a tormented woman losing her husband to a hooker. Great fun. Daniel Stern, a lawyer, works for a black prostitute who keeps tying to "pay" him in his office and an illiterate Latin whose difficulties provide ever so many laughs. Brooke Adams is also on hand, and though she bears a much greater resemblance to a human being, she can't possibly transcend the material, which is an example of New York yup narcissism at its most trivial. To call these characters white bread would be too high a compliment; in some parts of the world, bread is a necessity. (Sept. 9, 1985) R. **21, 45, 85, 304, 753, 921**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. Screenplay by Leonard Schrader. (Aug. 5, 1985) R. **56**

MAD MAX BEYOND THUNDERDOME—(1 hr. 46 min., '85) Mel Gibson returns as Max, the hero of the Australian action series (*Mad Max, The Road Warrior*) set in the sinister future and featuring grotesque villains and spectacular chases. Co-starring Tina Turner. Written by Terry Hayes and George Miller. Dir. Miller and George Ogilvie. PG-13.

MY OTHER HUSBAND—(1 hr. 50 min., '83) In French, Eng. subtitles. The heroine of this farce is a young woman married to two husbands—a French Algerian pilot in Paris and a schoolteacher in Normandy. With Miou-Miou, Roger Hanin, Eddy Mitchell, Dominique Lavanant, and Charlotte de Turckheim. Screenplay by Jean-Loup Dabadie. Dir. Georges Lautner. PG-13. **84**

NATIONAL LAMPOON'S EUROPEAN VACATION—(1 hr. 35 min., '85) Clark Griswald and family, of *National Lampoon's Vacation* fame, are off on a new comic adventure. With Chevy Chase, Beverly D'Angelo, Dana Hill, Jason Lively, Victor Lanoux, and Eric Idle. Screenplay by John Hughes and Robert Klane. Dir. Amy Heckerling. PG-13. **32, 103, 322, 504, 518, 523, 531, 624, 630, 641, 643, 645, 647, 719, 818, 920, 930, 965, 970, 971**

PEE-WEE'S BIG ADVENTURE—(1 hr. 36 min., '85) Comedian Pee-wee Herman sets out on a desperate search for his most prized possession—his bicycle. With Elizabeth Daily, Mark Holton, Diane Salinger, and Judd Omen. Written by Phil Hartman, Paul Reubens, and Michael Varhol. Dir. Tim Burton. PG. **23, 30, 53, 85, 113, 114, 201, 204, 206, 214, 301, 308, 315, 324, 403, 507, 511, 513, 527, 539, 541, 544, 604, 609, 612, 613, 631, 635, 642, 705, 707, 710, 723, 725, 756, 802, 815, 818, 819, 906, 923, 936, 956, 958, 963, 974**

★ **PRIZZI'S HONOR**—(2 hr. 10 min., '85) A strange and wonderful gangster movie, directed with great gravity and an underlying spirit of mockery by the 78-year-old John Huston. Tucking his lower lip in and raising his eyebrows like semaphores, Jack Nicholson is the stolid enforcer, Charley Partanna, who works for the powerful and dangerous Mafia family, the Prizzis. Charley falls for the gorgeous babe Irene (Kathleen Turner), who turns out to be a hired killer just like him. Lee Richardson and Robert Loggia, as the Prizzi sons, do a straightforward, powerful job of playing heavies, but William Hickey, as Don Corrado Prizzi, the boss of bosses, exudes intellectual enjoyment of evil, a pleasure in criminality for its own sake. In an insolent comic performance, the regal Anjelica Huston, as Maerose, the Prizzi's outcast daughter, schemes to win back Charley, who was once her lover. *Prizzi's Honor* is a send-up of Coppola's masterpiece, *The Godfather,* which regarded criminal activity as a matter scarcely less important than affairs of state. Here, everyone joins in the fun. Written by Richard Condon and Janet Roach, from Condon's 1982 novel. (June 24, 1985) R. **12, 55, 82, 106, 204, 208, 217, 302, 304, 311, 322, 500, 518, 523, 528, 533, 536, 615, 629, 630, 635, 700, 702, 754, 816, 921, 933, 940, 953, 959, 962**

THE PROTECTOR—(1 hr. 35 min., '85) While searching for the daughter of a New York drug dealer, two cops discover a major New York–Hong Kong drug-trafficking network. With Jackie Chan and Danny Aiello. Written and directed by James Glickenhaus. R. **36, 68, 89, 108, 112, 210, 212, 308, 315, 814, 904, 964**

RAMBO: FIRST BLOOD PART II—(1 hr. 33 min., '85) Goofy right-wing fantasy. Bare-chested, and so pumped up his veins appear to have erections, Sylvester Stallone is out in the Vietnamese jungle searching for American POW's and fighting off the Vietnamese and the Russians. *Rambo* is a fascist myth of regeneration—it relies on the furious appeal of the "stab in the back." Rambo is betrayed by the same sort of person—according to this movie—that "prevented" the Americans from winning in Vietnam. But Rambo the super-killer, purifying himself by returning to nature, killing with a knife and bow and arrow, will recover American honor. The longing to go back there and win that damn war is so strong that the right-wing fantasists have co-opted the enemy's strategy—guerrilla warfare. The action rages on, not plausible for a second: The Russians and Vietnamese forget to take cover and haplessly fall down by the dozen before Stallone's hail of bullets. With Charles Napier and Richard Crenna. Dir. George P. Cosmatos. (June 3, 1985) R. **32, 322, 326, 518, 523, 543, 547, 934**

REAL GENIUS—(1 hr. 45 min., '85) A pleasant, loose-limbed slapstick comedy. William Atherton is the corrupt physics professor who exploits his all-out brilliant undergraduate students, getting them to work on a killer laser project for the CIA; Val Kilmer is the prankish young genius who introduces his fellow prodigies to sex and foils the professor. The movie is in favor of spontaneity, fooling around, and pure research; it's against hypocrites, sexual repression, and CIA murderers. In other words, it's not exactly a challenging or difficult piece of work. Yet director Martha Coolidge (*Valley Girls*) burrows into the dorm-world eccentricities with affection and gusto. Including a wonderful performance by Michelle Meyrink as a manic girl who sands her floor when she can't sleep. (Aug. 19, 1985) PG. **60, 304, 516, 524, 527, 530, 533, 600, 605, 611, 613, 754, 963**

THE RETURN OF THE LIVING DEAD—(1 hr. 31 min., '85) Encounters with zombies hungry for living flesh, played for laughs. With Clu Gulager, James Karen, and Don Calfa. Screenplay by the director, Dan

O'Bannon. R. **35, 102, 113, 114, 210, 300, 309, 318, 544, 904, 905, 919, 964**

SESAME STREET PRESENTS: FOLLOW THAT BIRD—(1 hr. 28 min., '85) A musical comedy starring the cast and characters of *Sesame Street,* the long-running children's series on public television. With Jim Henson's Muppets, performed by Caroll Spinney, Henson, and Frank Oz. Also starring Sandra Bernhard, John Candy, Chevy Chase, and Waylon Jennings. Written by Tony Geiss and Judy Freudberg. Dir. Ken Kwapis. G. **41, 935, 971**

THE SHOOTING PARTY—(1 hr. 37 min., '85) Enjoyable, well-acted, but also derivative and second-rate—the kind of civilized semi-worthiness that the British turn out in their sleep. It's 1913, and a group of English aristocrats have gathered at the vast estate of Sir Randolph Nettleby (James Mason, in his last screen performance) for a weekend of sport. Written by Julian Bond, who adapted Isabel Colegate's 1980 novel, and directed by Alan Bridges, the movie is far too explicit in announcing its end-of-an-era themes. Of the actors, Cheryl Campbell, as a libidinous wit, comes the closest to breaking out of genteel cliché. James Mason is also admirable, and has a great moment with John Gielgud, who plays an old campaigner who fights against hunting as sport. (June 10, 1985) **13, 703**

SILVERADO—(2 hr. 13 min., '85) Fitfully entertaining but pointless Western from the master of pastiche, Lawrence Kasdan. There are innumerable scenes of men riding across the plains; there are wagon trains, a slick gambler, a hardy frontier woman, and a gallant female saloon keeper (Linda Hunt). There aren't any Indians, but there's a snotty English ruffian (John Cleese), and a dog who is never seen but is still a major character. Kasdan includes every kind of violent encounter, but the big shoot-outs don't sum up anything, they aren't organic to anything, they just keep the bodies falling. Yet Kasdan's increasing skill with actors is something to admire. Kevin Kline's diffident manner—the caution of an intelligent man who has been pushed around and now wants peace—seems to draw the other actors toward him. His scenes have an unusual intimacy. With Scott Glenn, Kevin Costner, and Brian Dennehy. Screenplay by Kasdan and his brother, Mark. (July 29, 1985) PG-13. **20, 22, 37, 54, 516, 540**

SUDDEN DEATH—(1 hr. 35 min., '85) A brutally raped young woman sets out to punish her assailants. With Denise Coward and Frank Runyeon. Written and directed by Sig Shore. R. **39, 68, 88, 89, 100, 105, 106, 113, 200, 202, 204, 206, 210, 212, 217, 300, 307, 309, 315, 324, 405, 507, 510, 513, 515, 521, 527, 546, 605, 612, 616, 628, 633, 647, 707, 710, 721, 754, 756, 758, 803, 814, 901, 902, 904, 912, 933, 939, 954, 956, 974**

SUMMER RENTAL—(1 hr. 28 min., '85) John Candy stars in this comedy about an air-traffic controller who leases a beach house in Florida for a summer with his family and gets none of the peace and quiet he had hoped for. With Richard Crenna, Karen Austin, and Rip Torn. Screenplay by Jeremy Stevens and Mark Reisman. Dir. Carl Reiner. PG. **40, 53, 532, 535, 547, 606, 626, 629, 633, 641, 645, 905, 909, 959, 971**

TEEN WOLF—(1 hr. 28 min., '85) An ordinary young man who wants to be special is suddenly transformed into a wolf—and a local celebrity. With Michael J. Fox, James Hampton, Scott Paulin, Susan Ursitti, Jerry Levine, and Jay Tarses. Written by Joseph Loeb III and Matthew Weisman. Dir. Rod Daniel. PG. **33, 62, 85, 104, 108, 109, 114, 200, 206, 211, 217, 220, 306, 309, 316, 320, 402, 516, 517, 519, 520, 527, 544, 602, 609, 612, 616, 619, 622, 626, 639, 710, 714, 722, 753, 765, 801, 806, 807, 810, 900, 903, 906, 911, 912, 938, 955, 963, 968**

VOLUNTEERS—(1 hr. 46 min., '85) It begins promisingly as a satire of Kennedy-era liberalism: Tom Hanks, a Yalie in a white dinner jacket, winds up through peculiar circumstances in the Peace Corps in Thailand, where he is joined by John Candy, a very gung-ho engineer from out West. Alas, the movie quickly collapses into indiscriminate slapstick of almost terrifying desperation. Screenplay by Ken Levine and David Isaacs. Dir. Nicholas Meyer. (Sept. 9, 1985) R. **5, 24, 37, 60, 65, 87, 204, 206, 214, 300, 302, 307, 315, 317, 403, 510, 513, 519, 521, 527, 541, 544, 546, 603, 609, 611, 612, 613, 619, 626, 628, 631, 645, 646, 703, 707, 708, 713, 722, 754, 755, 802, 805, 817, 821, 906, 916, 921, 932, 939, 952, 963**

WETHERBY—(1 hr. 37 min., '85) Gloom and silent suffering, repressed emotion and sudden aggression, a cut throat and a bloody suicide—playwright David Hare, making his debut in movies as both writer and director, has chosen the cold, gray style of British anguish. In the Yorkshire countryside, a young man (Tim McInnerny) invites himself to a dinner party given by a local schoolteacher (Vanessa Redgrave), then returns the next day and calmly blows his head off. *Wetherby* is a philosophical mystery story in which the investigation of the young man's act, moving out from the teacher's party to her past and to her relations with her friends, finally asks the question of why *any* of the characters should not commit suicide. The movie, though intelligent, is almost comically morose, and features the insinuating pauses and silences that are a staple of the British highbrow theater. Redgrave, however, is a noble monument, and some of the smaller roles are acidly written and very well played. (July 29, 1985) R. **13, 81**

YEAR OF THE DRAGON—(2 hr. 10 min., '85) Downright awful in spots, Michael Cimino's new movie is also charged-up, explosive fun, with scenes of flashing brilliance so crazily alive that you may laugh from the sheer exuberance of the filmmaking. Cimino, working in the narrow, constricted streets of New York's Chinatown (actually on sets in North Carolina), burrows into dark, crowded spaces, races through packed restaurants, and descends into mucky soy-sauce factories. Mickey Rourke is Stanley White, the enraged, bullying cop who breaks up the usual "arrangements" between the police and the elderly crime leaders; charismatic theater actor John Lone is Joey Tai, the attractive, college-educated young hood who takes over organized crime. These two are played off against each other, and Cimino and screenwriter Oliver Stone add an explicit ethnic rivalry: Stanley, the war-vet "Polack" (his word) is going to show these Chinese just who owns America. Overwrought and hollow and slightly racist, *Year of the Dragon* still goes like a shot; Cimino may have no ear, and zero common sense, but he has a remarkable talent for violence and spectacle. (Aug. 26, 1985) R. **25, 31, 66, 85, 88, 109, 111, 114, 201, 203, 206, 214, 301, 305, 306, 307, 329, 404, 510, 511, 516, 519, 529, 539, 540, 544, 604, 609, 611, 612, 644, 713, 720, 722, 754, 755, 760, 801, 815, 818, 906, 917, 918, 931, 952, 964**

REVIVALS

THE BICYCLE THIEF—(1 hr. 30 min., '49) In Italian, Eng. subtitles. One of the epochal achievements of Italian neorealist cinema, Vittorio De Sica's film deals with a poor man and his son in postwar Rome, living off the father's bicycle, which gets stolen. The search for that missing lifesaver is moving, funny, grotesque, and finally shattering, and the performances of the expertly guided and amateur cast are almost more real than life itself. With Lamberto Maggiorani, Lianella Carell, and Enzo Staiola. **48**

THE BLUE ANGEL (1929)—(1 hr. 38 min.) In German, Eng. subtitles. Heavy-handed, obvious, humorless, but mesmerizing. The great Emil Jannings is the authoritarian German professor who falls under the spell of Marlene Dietrich's Lola Lola, an impassive nightclub singer. The professor's decline and collapse is at once a defeat of his worldy position and a liberation of his unconscious. From a novel by Heinrich Mann. Dir. Josef von Sternberg. **48**

DERSU UZALA—(2 hr. 20 min., '75) In Russian, Eng. subtitles. A film by an old man (Akira Kurosawa) about an old man. Set in czarist Russia, it is, in its own way, an adventure saga. An expedition of trappers is lucky enough to stumble onto and employ as its guide the old trapper Dersu. Kurosawa has captured the terrain in vast landscapes of chilling and inhuman snow-filled forests as no one has since the great silent director Dovzhenko. **48**

GHOSTBUSTERS—(1 hr. 45 min., '84) A convulsively funny mock horror film with a performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers or W. C. Fields movies. In present-day New York, little green ghosts are scarfing up leftover food in the corridors of posh hotels; in the apartment of a musician (Sigourney Weaver), eggs pop out of their carton and cook sunny-side up. Three professors thrown out of Columbia go into business as the "ghostbusters" (Bill Murray, Dan Aykroyd, and Harold Ramis), venturing forth in a Caddy ambulance to subdue unruly poltergeists. The intentionally cheesy special effects are hilarious, and Murray, as a libidinous scoundrel who meets his match in Weaver's apartment, gives a brilliant performance. Written by Aykroyd and Ramis. Dir. Ivan Reitman. **43, 113, 204, 300, 313, 400, 500, 507, 521, 524, 616, 633, 637, 703, 707, 725, 758, 932, 939, 954, 970, 971**

GREMLINS—(1 hr. 45 min., '84) Ghoulishly witty but empty-headed horror film. A thoughtful father (Hoyt Axton) buys a harmless, furry little creature in a Chinatown junk shop as a Christmas present for his son. But the son (Zach Galligan) and his family inadvertently allow certain forbidden things to happen, and the cutesy-pie mutates and multiplies itself into a horde of scaly, clawed little monsters. These nasty troublemakers nearly destroy the town, and when the town fights back, the gremlins are ground, flung, dashed to death. The film, written by Chris Columbus, *directed by Joe Dante, and produced by Steven* Spielberg, is inventive in a macabre way, but after a while one is worn out by the horror-film sadism, the what-will-they-do-next unpleasantness. **12, 32, 102, 113, 114, 216, 300, 303, 304, 307, 501, 516, 535, 544, 601, 610, 619, 710, 803, 814, 904, 919, 920, 940, 964**

THE KING OF COMEDY—(1 hr. 48 min., '83) Martin Scorsese's fascinating but coldly sarcastic and despairing study of a pathological show-business hustler. Robert De Niro is Rupert Pupkin, a man who lives with his mother and aspires to be a famous comic. Obsessed with a Johnny Carson–type entertainer (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. As a mad rich girl who helps Rupert with his schemes, Sandra Bernhard is so charismatic we don't worry about the moral implication of laughing at sickies. With Diahnne Abbott. **38**

THE LONG GOOD FRIDAY—(1 hr. 54 min., '82) A breathlessly exciting British gangster movie. Bob Hoskins plays the number-one hood in London, owner of gambling casinos and restaurants, a man who wants to go legit. He is both vicious and loyal, cold-blooded and touching, and as he fights for clarity and control he becomes a tragic figure. With Helen Mirren as a superintelligent moll. Dir. John Mackenzie. **38**

MEAN STREETS—(1 hr. 50 min., '73) Martin Scorsese's love-hate letter to the Little Italy he grew up in, with its confused young punks, coyly sordid mafiosi, and struggles of love and friendship. Robert De Niro's performance is its main strength. With Harvey Keitel, David Proval, and Amy Robinson. **11**

MURMUR OF THE HEART—(1 hr. 58 min., '71) In French, Eng. subtitles. Louis Malle's greatest film. A young boy, growing up in an upper-middle-class French family, gets initiated into sex—by his mother. Delicately funny and subversive—the joke is that the boy is so strong that incest is no big deal. With Léa Massari. **4**

PRIDE AND PREJUDICE—(1 hr. 58 min., '40) The best of M-G-M's adaptations of classic novels. Greer Garson is a little too matronly as Jane Austen's enchanting heroine, Elizabeth Bennet, but she's not the condescending bore she later became, and Laurence Olivier is witty and devastatingly attractive as the snobbish Darcy. It's worth the price of admission to hear Olivier say, as he refuses to dance at a ball, "I am in no humor tonight to give consequence to the middle classes at play." With Edna May Oliver. Dir. Robert Z. Leonard. **8**

SMILES OF A SUMMER NIGHT—(1 hr. 48 min., '55) In Swedish, Eng. subtitles. Not only one of Ingmar Bergman's masterpieces, but also one of the two or three absolutely great comedies the screen has produced so far. Acting, writing, and direction such as one seldom sees anywhere; only Gunnar Fischer's cinematography, fine as it is, is not quite up to that of Sven Nykvist's in Bergman's later films. With Ulla Jacobsson, Eva Dahlbeck, and Gunnar Björnstrand. **4**

TAXI DRIVER—(1 hr. 54 min., '76) A maladjusted loner (Robert De Niro), driving a New York taxicab through the night, turns into an assassin. Written by Paul Schrader and directed by Martin Scorsese, *Taxi Driver* is probably the most convincing nightmare vision of New York ever put on film. Harvey Keitel is brilliant as a pimp, and Jodie Foster holds her own as a baby hooker. **11**

VICTOR/VICTORIA—(2 hr. 13 min., '82) Blake Edwards's genial farce, with Julie Andrews as Victoria, an out-of-work coloratura in thirties Paris adopted by a gay cabaret performer and man-about-town (Robert Preston) who clips her hair and pushes her out on the stage of a gay club as "Victor," female impersonator. James Garner plays a Chicago gangster disturbed by his attraction to Victor, and amusing complications ensue. Henry Mancini turns in his usual Hollywood/Vegas pop numbers, and Julie Andrews doesn't seem like a man for an instant, but it's an affectionate, tolerant, very pleasant movie. With Alex Karras. **11**

THEATER LISTINGS

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Performance length is approximate; changes are frequent; phone theater for exact time.

BROADWAY

Previews and Openings

Wednesday, September 11

SONG & DANCE—Bernadette Peters stars as a young English girl on her own in America, in this first musical of the new Broadway season. Music is by Andrew Lloyd Webber and lyrics by Don Black; directed by Richard Maltby, Jr., and choreographed by Peter Martins. Featured in the cast are Christopher d'Amboise, Gen Horiuchi, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte D'Amboise, and Mary Ellen Stuart. Previews start now prior to a 9/18 opening. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35–$45; Wed. at 2 p.m., $27.50–$37.50. **Royale Theater**, 242 West 45th Street (239-6200). All major credit cards. **IRLS**

Thursday, September 12

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*(A Cozmic Soup Opera)*. Lily Tomlin in a solo theatre piece created and written by Jane Wagner. Previews start 9/12 prior to a 9/26 opening. **Plymouth Theatre**, 236 W. 45th Street (239-6200).

Now Playing

AS IS—William Hoffman's touching play about a gay couple's attempts to come to terms with the threat to life posed by AIDS; directed by Marshall Mason. Featured in the cast are Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, Lou Liberatore. The acting is remarkable, as are decor, lighting, and costumes. Mon. thru Sat. at 8 p.m., $25–$35; Wed. and Sat. at 2 p.m., $20–$30. **Lyceum Theatre**, 149 West 45th Street (239-6200). 1 hr. 30 min. All major credit cards. **IRLS**

BIG RIVER—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Seth Allen, William Youmans, Susan Browning, Patti Cohenour, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, and rhythmic direction. Tues thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36–$45; Wed. at 2 p.m., $32–$40. **Eugene O'Neill**, 230 West 49th Street (246-0220). 2 hr. 35 min.

BILOXI BLUES—Bruce Norris stars in Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s; with Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $20–$37.50; Wed. at 2 p.m., $20–$35. **Neil Simon Theatre**, 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Jennifer Blanc, Dick Latessa, Dorothy Holland, Wendy Gazelle, Brian Drillinger. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.–Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25–$35; Wed. at 2 p.m., $22–$32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Van Johnson and Walter Charles star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon.–Sat. at 8 p.m., Sat. at 2 p.m., $37.50–$47.50; Wed. at 2, $32.50–$42.50; some balcony seats $10 at each performance. **Palace Theater**, Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards.● **IRLS**

CATS—The London musical, with a cast of 23 talented American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $30–$45; Wed. at 2 p.m., $25–$40. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the great 1933 classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.–Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30–$45. The film version is coming out Christmas. Gloriosky! **Shubert Theater**, 225 W. 44th St. (239-6200). 2 hr. 10 min. Credit cards. ● ●

DOUBLES—Keir Dullea, Cliff Gorman, Robert Reed, and Charles Repole are the new stars who keep the ball flying in David Wiltse's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. Mon.–Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $29.50. **Ritz Theatre,** 225 West 48th Street (582-4022). 2 hr. 10 min. Credit cards.

42ND STREET—Millicent Martin, Don Chastain, Lisa Brown, Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m.; $27.50–$45; Wed. at 2 p.m., $20–$35. **Majestic Theatre**, 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards.● ● **IRLS**

THE ODD COUPLE—Rita Moreno plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two friends who share an apartment; directed by Gene Saks; with Mary Louise Wilson, Lewis J. Stadlen, Jeeny O'Hara, Kathleen Doyle, Tony Shalhoub, and Marilyn Cooper. Tues. thru Sat. at 8 p.m., $27.50–$37.50; Sat. at 2 p.m., Sun. at 3 p.m., $25–$35; Wed. at 2 p.m.; $20–$30. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. All major credit cards. **IRLS**

OH! CALCUTTA!—A long-running erotic musical comedy/satire, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy; choreographed by Margo Sappington. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30–$45. **Edison Theatre**, 240 West 47th Street (302-2302). 2 hr. 10 min. All major credit cards. ● ●

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Mon. thru Sat. at 8 p.m., $37.50–$45; Wed. and Sat. at 2 p.m.; $27.50–$35. **Gershwin Theatre**, 51st West of Bdway (586-6510). 2 hr. 20 min. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Maryann Plunkett star in the Pulitzer Prize-winning musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the story tells of an event in the life of Seurat and his mistress-model. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; Sun. at 3 p.m., $35–$45. **Booth Theater**, 222 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

OFF BROADWAY

ABOUT ANNE—Salome Jens's enactment of twenty-one Anne Sexton poems. Wed. & Thurs. at 8 p.m., Fri. & Sat. at 7 & 9 p.m., Sun. at 3 p.m.; $12–$14. **Women's Interart Theatre,** 549 West 52nd Street (246-1050).

CURSE OF THE STARVING CLASS—Kathy Bates, Eddie Jones, Bradley Whitford, Karen Tull, with James Gleason, Jude Ciccolella, Stephen Bradbury, and Dan Patrick Brady in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 and 7:30 p.m.; $14–$24. **Promenade Theater,** 2162 Broadway at 76th Street (580-1313).

THE CUSTOM OF THE COUNTRY—Adapted by Jane Stanton Hitchcock from the Edith Wharton novel; directed by Daniel Gerroll. Play is set in New York and Europe at the turn of the century and focuses on social climbing, sexual conquest, and the pursuit of money. Featured in the cast are Valerie Mahaffey, Trey Wilson, Lenka Peterson, Nesbitt Blaisdell, Michael Countryman, Karen MacDonald, Jane Murray, David Rasche, John Vennema, and Carl Wallnau. Tues. thru Fri. at 8 p.m., Sat. at 6 and 9 p.m., Sun. at 3 and 7 p.m. $15; thru 11/3. **Second Stage Theatre,** 2162 Broadway at 76th Street (873-6103).

DAMES AT SEA—Revival of the 1968 hit that spoofed the early '30s Hollywood musicals, starting with a sweet kid from middle America who takes a bus to Broadway with a heart full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $20–$30. **Lamb's Theatre**, 130 West 44th Street (997-1780).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for off and on Broadway.Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $20–$24. **Sullivan St.Theater,** 181 Sullivan Street (674-3838). ● ●

FOOL FOR LOVE—A man and a woman battle for power in a motel in Sam Shepard's play. Tues. thru Fri. and Sun. at 8 p.m.; Thurs. at 3 and 8 p.m., Sat. at 7:30 and 10 p.m.; $22.50–$24.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

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Mussorgsky's "Khovanshchina" premieres October 14. This new production of the powerful Russian masterpiece includes Martti Talvela, Florence Quivar, Aage Haugland in major roles and Neeme Järvi as conductor. Oct. 19, 23, 26, 29. Nov. 1, 5, 9 matinee, 14, 18.

Verdi's "Falstaff" opens September 25. Shakespeare's brilliant comedy and one of Verdi's greatest scores combine for an unbeatable operatic experience. James Levine conducts a cast that includes Giuseppe Taddei and Fiorenza Cossotto. Sept. 28, Oct. 3, 8, 11, 16, 19 matinee, 25, 31.

Janáček's "Jenufa" opens September 24. Sung in a new English translation, this searing drama returns to the Met after an eleven-year absence. With Roberta Alexander, Mignon Dunn, Timothy Jenkens and William Lewis, conducted by Vaclav Neumann. Sept. 28 matinee, Oct. 2, 5, 12 matinee, 17, 22.

Richard Strauss' "Der Rosenkavalier" opens September 27. James Levine conducts a cast that includes Tatiana Troyanos, Kathleen Battle, Gwyneth Jones and Aage Haugland. Sept. 30, Oct. 5 matinee, 9, 12, 15, 18, 24.

Verdi's "La Traviata" opens October 21. Barbara Daniels sings "Lady of the Camellias," joined by Luis Lima as Alfredo and Leo Nucci as the elder Germont. Thomas Fulton conducts. Oct. 26 matinee, 30, Nov. 2, 7, 11, 15, 21.

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Sun. at 3 and 7 p.m.; $18 for all tickets thru 9/18, and then $22 thereafter. **Samuel Beckett Theatre,** 412 West 42nd Street (594-2826).

VAMPIRE LESBIANS OF SODOM—Charles Busch's horror play, with *Sleeping Beauty* or *Coma*; directed by Kenneth Elliott. Featured in the cast are the author and the director, Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, Andy Halliday, and Meghan Robinson. Tues. thru Thurs. at 8 p.m., Fri. and Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $17.50–$20. **Provincetown Theater,** 133 Macdougal Street (777-2571).

WHAT'S A NICE COUNTRY LIKE YOU . . . DOING IN A STATE LIKE THIS?—Political revue by Ira Gasman and Cary Hoffman, directed by Suzanne Hoffman; with Missy Baldino, Jane Brucker, Robert Resnick, Steve Mulch, and Hugh Panaro. Tues.–Fri. at 8 p.m., Sat. at 7 & 10 p.m., Sun. at 3 & 7 p.m.; $10–$15. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

THEATER COMPANIES

CHICAGO CITY LIMITS—*Choice Cuts,* favorites from the past and some new topics. Wed. & Thurs. at 8:30 p.m., Fri. & Sat. at 8:30 & 11 p.m.; $10–$12.50. **Chicago City Limits Theater,** 351 E. 74th (772-8707).

DOUBLE IMAGE REPERTORY—John Patrick Shanley's *Savage in Limbo,* directed by Mark Linn-Baker, is set in a Bronx bar on a hot night. George F. Walker's *Filthy Rich,* directed by Max D. Mayer, is a gangster/gun moll/private eye opus. In repertory Tues. thru Sat. at 8 p.m., Wed. and Sun at 3 p.m.; 9/16 thru 11/24. Phone for specifics. **Double Image Theater,** 304 West 47th Street (245-2489).

FIRST AMENDMENT—Audience-suggestion improvisations and revues. Fri. and Sat. at 8:30 and 10:30 p.m.; $10. **Theater,** 2 Bond Street (473-1472).

JEAN COCTEAU REPERTORY THEATRE—Craig Smith has the title role in Edvard Radzinsky's *Lunin: Theatre of Death,* translated by Alma Law, directed by Eve Adamson. It's about man's quest to conquer isolation when in political imprisonment. Featured in the cast are Harris Berlinsky, Elise Stone, Craig Cook, Michael Stay, John Schmerling and Coral Potter. Thurs. thru Sun. at 8 p.m., Sun. at 3 p.m.; $12; thru 9/29. **Bowerie Lane Theatre,** 330 Bowery (677-0060).

KINGS COUNTY SHAKESPEARE CO.—A Shakespeare Sampler of song, dance, drama, and swordplay. The company performs a shortened version of *The Tempest,* 9/15 at 2:30 p.m., and *As You Like It,* 9/29 at 2:30; FREE. **Belvedere Castle,** Central Park at 79th St., south of the Great Lawn (718-596-9685).

LAKOTA THEATRE COMPANY—Euripides' *The Trojan Women,* which makes a powerful statement about the consequences of war; directed by John Geter, and featuring Madeline Barchevska as Hecuba, beleaguered queen of the Trojans. 9/27 thru 10/13; $6; call theatre for details. **Clyde Vinson Studio,** 612 Eighth Avenue (944-2275).

MANHATTAN ENSEMBLE—Gorky's *26 Men and a Girl* is a portrait of men and women set on the eve of the Russian Revolution; directed by Raymond Marciniak, with a cast of thirteen. 9/11 thru 13 at 8 p.m., 9/14 and 15 at 7 and 10 p.m.; $7. **Image Theatre,** 432 West 42nd Street, 5th floor (245-3903).

MEDICINE SHOW—In the fifth of its revival cycle of Cole Porter musicals, a production of his *Panama Hattie,* book by Herbert Fields, directed by Barbara Vann. Thurs. thru Sat. at 8 p.m. Sun. at 3 p.m.; $6–$12.; 9/19–11/3. **Theatre,** 6 West 18th Street (255-4991).

MERIDIAN GAY THEATRE—A revival of *If This Isn't Love!,* written by Sidney Morris, tells of a pair who become and remain lovers for over twenty years, with scenes taking place during each decade of their relationship; directed by the author. Eric Gutierres and Steve Satta are the stars. Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10. **Shandol Theatre,** 137 West 22nd Street (279-4200).

NEGRO ENSEMBLE COMPANY—*Two Can Play,* Trevor Rhone's comedy about domestic turmoil and political troubles in Jamaica, directed by Clinton Turner Davis, has reopened for an extended run thru 9/29. Sullivan Walker and Hazel J. Medina have the starring roles. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:30 and 7 p.m.; $12–$17. **Theatre Four,** 424 West 55th Street (246-8545).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular composers of 19th and 20th centuries; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family in New York, and *Colon, Cristobal: El Genoves Alucinado,* Jose Ignacio Cabrujas's comedy. Thru October. $10 for plays and $15 for musicals. Spanish language programs. Call theater for details. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—The return engagement of Charles Ludlam's *The Mystery of Irma Vep,* a penny dreadful, starring Ludlam and Everett Quinton. Fri., Sat., and Sun. at 8 p.m. during September; $20. **Ridiculous Theatrical Company,** One Sheridan Square (691-2271).

THEATER FOR THE NEW CITY—*Green Card Blues* by Orlando Doyle; *Fabiola* by Eduardo Machado, directed by James Hammerstein; and *The Tail of the Tiger* by Ralph Pezzullo. Thur. thru Sun. at 8 p.m.; $4. **Theater for the New City,** 162 Second Avenue (254-1109).

13TH STREET THEATER—Israel Horovitz's *Line,* in repertory with Steven Bellwood's *Dark Horses* and Alan Magill's *A Neurotic's Guide to Manhattan.* Thru October; $6. Call theater for specifics. **13th Street Theater,** 50 West 13th Street (675-6677).

TIBER THEATRE COMPANY—Jean-Claude van Itallie's translation of Chekhov's *The Three Sisters,* directed by Robert Landau. Evenings at 7:30 p.m., mats. Sat. and Sun. at 3 p.m.; $6; 9/20 thru 10/6. **TOMI Theatre,** 23 West 73rd Street (807-4990).

WEST SIDE REPERTORY—A revival of George Bernard Shaw's *Candida,* a romantic comedy revolving about an the inevitable eternal triangle; directed by Andres Castro. Fri. thru Sat. at 8 p.m., Sun. at 3 and 8 p.m.; $7; thru 9/29. **West Side Repertory Theater,** 252 West 81st Street (666-3521).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

DIARY OF A MADMAN—Adaptation of the N. V. Gogol comedy/drama classic; directed by Gene Frankel and Alex Okun, starring Simon Kudrov. Fri. thru Sat at 8, Sun. at 3 and 8; $7; thru 9/21. **Frankel Theatre,** 36 West 62nd Street (581-2775).

INTERNAL COMBUSTION—Richard Caliban's comedy with tragic relief. Fri. thru Sun. at 8 p.m.; $6; 9/6 thru 22. Cucaracha at **Nameless Theatre,** 125 West 22nd Street (242-5598).

MURDER AT THE VICARAGE—Adapted by Mole Charles and Barbara Toy from Agatha Christie's mystery-thriller, and directed by John Raymond. Thurs. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $8; thru 9/22. **Apple Corps Theatre,** 336 West 20th Street (929-2955).

THE SPARE SERAPHIM—Donald Yonker's drawing-room comedy for the eighties about an angel who comes to Long Island and plays havoc with ongoing love affairs; directed by Sue Wolf. Featured in the cast are Stephen Turner, Edna Dix, David Reinhardsen, Judy Del Giudice, Annette Jones, and Archie Harrison. Wed. thru Sun. at 8 p.m.; $6; 9/17-10/6. **New Theatre,** 62 East Fourth Street (541-7035).

SWEET STUFF—Juan Shamsul Alam's controversial play about women in prison, produced by the African Caribbean Poetry Theater, directed by Nina Laboy. Featured in the cast are Laura Elena Surillo, Blanca Camacho, Yvonne Singh, Kathleen Held, Linda Morrow, Toni Ann Johnson, and Evelyn Pagan. Thurs. thru Sat. at 8 p.m.; $5.; thru 9/27. **ACB Theater,** 9 Second Avenue, 4th floor (733-2150).

YOURS, TRULY—Betsy Howie's comedy following the adventures of a nice girl from the midwest as she searches the American media for a personal identity; direted by Peter Spellow. Featured in the cast are Marisa Zalabak, Chip Bolcik, Susan Westerman, Robin Leslie Brown, Jay Rogers, Bob Higgins, and Leslie Klein. Wed. thru Sat. at 8 p.m.; $8; 9/11-21. **Westbeth Theatre Center,** 151 Bank Street (961-2272).

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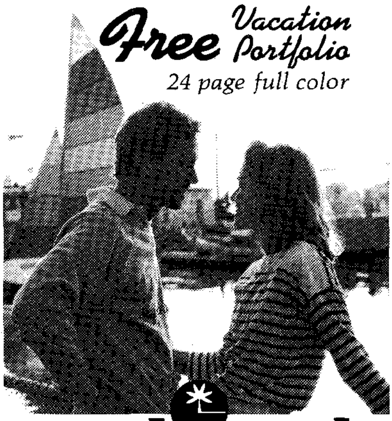

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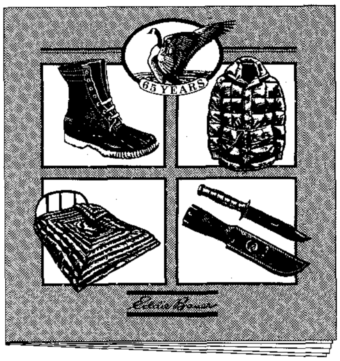

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Wednesday, September 11

NEW YORK PHILHARMONIC, Zubin Mehta conductor; sitarist Ravi Shankar, Indian drummers from Kerala. Opening benefit concert. Beethoven's "Coriolanus" Overture; Raga; Ravel's *La Valse*; Shankar's Sitar Concerto No. 1. Avery Fisher Hall at 8. $10–$30.

INDIA FESTIVAL OF MUSIC AND DANCE—Alice Tully Hall. See Dance, below, for details.

FRANK SINATRA—Carnegie Hall at 8. Thru 9/14; sold out.

HENRY THREADGILL/NEW YORK ART THEATRE, in "Thomas Cole, a Waking Dream," a theater piece by Donald Sanders, with full-length score by Threadgill. Performers include members of the composer's octet. New Jazz at the Public Theater, 425 Lafayette St. (598-7150), at 8. $10. Through 9/15.

ERIKA SWEDBERG, soprano/**ERIN WINDLE,** soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

THE DUKE'S MEN QUARTET—Jazz on the Patio. St. Bartholomew's Church, Park Ave. and 50th St., at noon. Free.

THE JAZZMEN—Donnell Libary Center, 20 W. 53rd St., at 12:30. Free.

BETH SUSSMAN, pianist. Classical music. The Galleria, 115 E. 57th St., at noon. Free.

JEFF GANZ—Fusion. George Washington Bridge bus station, 178th St. and Broadway, at 4:30. Free.

VIC DAMONE—With Alan King. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $20.

Thursday, September 12

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist L. Subramaniam, bass-baritone John Cheek. Copland's *Inaugural Fanfare* and "Cortege Macabre" from the ballet "Grohog"; L. Subramaniam's *Fantasy on Vedic Chants for Indian Violin and Orchestra* (world premiere); Sohal's *From Tagore's "Gitanjali"* (world premiere); Copland's *Billy the Kid* Suite. Avery Fisher Hall at 8. $6–$30.

THE KINKS—Pier 84, at 45th St. and the Hudson River (249-8870), at 7:30. $12.50.

FRANK SINATRA—See 9/11.

HENRY THREADGILL—See 9/11.

CLIVE SWANSBOURNE, pianist. Works by Messiaen, Beethoven, Szymanowski, Rachmaninoff. Carnegie Recital Hall at 8. $8.

TRIO NEPENTHE—Clarinetist Jeffrey Adler, cellist Dorothy Lawson, pianist John Cheek. Music by Beethoven and Brahms. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

LOS PLENEROS DE LA 21—Bomba and plena music from Puerto Rico. Caribbean Cultural Center (307-7420), 408 W. 58th St., at 6:30. $6.

VALERIE QUINLAN, violinist/**VIRGINIA PERRY-LAMB,** pianist. Music of Milhaud, Rachmaninoff. On program with the Flower Hujer Dance Theatre. Lincoln Center Library at 4. Free.

SERGE MATUSEWITCH, accordionist. 1 Dag Hammarskjold Plaza, 47th St. between Second and Third Aves., at 12. Free.

ANDY STATMAN KLEZMER ORCHESTRA—Olympic Tower atrium, Fifth Ave. at 51st St., at 5:30. Free.

BILL SANTON—Jazz. Port Authority bus terminal, Eighth Ave. and 41st St., at 4:30. Free.

BARGEMUSIC—Pianist Jerome Lowenthal, violinist Ik-Hwan Bae, cellist Timothy Eddy. Bach's Suite No. 1 for Unaccompanied Cello; Dallapiccola's Sonatina Canonica on Caprices of Paganini, for Piano; Debussy's *L'Isle Joyeuse*; Dvorak's Piano Trio in e, "Dumky." Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $8. Phone for information on bus transportation to the barge.

ELL'S KITCHEN—Jazz/Latin band. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000), at 8. Free.

VIC DAMONE—See 9/11.

Friday, September 13

NEW YORK PHILHARMONIC—See 9/12. Today at 2.

FRANK SINATRA—See 9/11.

THE KINKS—See 9/12.

HENRY THREADGILL—See 9/11.

VALERIE QUINLAN, others. See 9/12.

CARRIE FEINER, pianist. The Galleria, 115 E. 57th, at 12. Free.

29TH STREET SAXOPHONE QUARTET—Jazz. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

DAVID GEORGE, clarinetist. Centerfold, 263 W. 86th St. (866-4454), at 8. $4.

WELCOME CHANGE STRING BAND—Old-time vaudeville show. Making Waves, aboard the Staten Island Ferry. From Manhattan at 5:30 and 6:30; from S.I. at 6 and 7. Free, with Ferry fare.

CHARLIE O'HEGARTY, singer of ballads and folk songs of the British Isles. The Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, Fri. only, after 8 p.m.), at 9:30. $4.

VIC DAMONE—See 9/11.

Saturday, September 14

NEW YORK PHILHARMONIC—See 9/12.

FRANK SINATRA—See 9/11.

HENRY THREADGILL—See 9/11.

FOLK CITY'S 25TH ANNIVERSARY CONCERT—Performers include Eric Andersen, Paul Butterfield, Frank Christian, Arlo Guthrie, Roger McGuinn, Odetta, Tom Paxton, Suzanne Vega, Violent Femmes. Pier 84, 45th St. and the Hudson River (249-8870), at 7:30. $10.

CATHEDRAL FESTIVAL CHAMBER ORCHESTRA, Yuval Waldman conductor; mezzo-soprano Shirley Love, oboist Virginia Brewer, trumpeter Lorraine Cohen. Works by D. Scarlatti, Bach, Handel. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7:30. Free.

JUDY CARMICHAEL—The jazz/stride pianist, "and Friends." Carnegie Recital Hall at 8:30. $15.

JOSEPH BOWIE'S DEFUNKT—Pre-Apocalyptic Dance Party. Greenwich House, 27 Barrow St. (431-3009), at 9 and 10:30. $10.

LIVING LOFT PLAYERS—Renaissance music. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

BIRTHDAY CELEBRATION FOR JOSEPH JARMAN AND OLIVER LAKE—Oliver Lake/Joseph Jarman Quintet. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

LUCIENNE DAVIDSON, pianist. Lincoln Center Library at 2:30. Free.

ELIZABETH WEISS, violinist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

WALTER BLANDING/AUDREY BLANDING QUARTET—Jazz. Making Waves, aboard the Staten Island Ferry, from Manhattan at 2 and 3; from S.I., at 2:30 and 3:30. Free with Ferry fare (447-4485).

CELEBRATE BROOKLYN—Johnny Copeland Blues Band; Paula Lockheart, blues singer. Prospect Park Bandshell, P.P.W. and 9th St., Brooklyn, at 3. Free.

VIC DAMONE—See 9/11. Tonight at 6 and 10.

THE AVIVA PLAYERS—Chamber music by Loeillet, Cory, Cassado, Spektor. John Drew Theater of Guild Hall, East Hampton, L.I. (516-324-0806), at 8. $5.

Sunday, September 15

HENRY THREADGILL—See 9/11. Today at 3.

KOREAN SYMPHONY ORCHESTRA—Alice Tully Hall at 8. Further information unavailable at press time.

MEXICAN INDEPENDENCE DAY CONCERT—Carnegie Hall at 8. Further information unavailable at press time.

STEPHANIE CHASE, violinist, with pianist William Black. Works by Beethoven, Prokofiev, Franck, Kim. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave., at 3:30. Free.

DONALD JOYCE, organist. Works of Bach, including the Dorian Toccata and Fugue. Church of St. John the Evangelist, First Ave. and 55th St. (675-3652), at 3. $4.

MARIO VALDIVIELSO, baritone, with pianist Josu Gallastegui. Excerpts from zarzuelas. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:30. $3.

PUERTO RICO: ENCANTO Y CANCION—Anthology of classical and popular music from the 19th and 20th centuries. Repertorio Espanol, 138 E. 27th St. (889-2850), at 3. $15.

NEW YORK PHILOMUSICA CHAMBER ENSEMBLE—All-Haydn program. Conservatory Gardens, Central Park, 105th St. and Fifth Ave., at 3:30. Free.

ST. PETER'S CHURCH—At 5, Vera Auer Quartet; offering. At 7: the Great American Sax Phantasy; $5. Lexington Ave. at 54th St.

SHES'-SING, women's vocal group. Jazz. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

BARGEMUSIC—At 4. See 9/12.

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CELEBRATE BROOKLYN—Shirley Alston, vocalist/The Mystics; doo-wop classics. Prospect Park Bandshell, P.P.W. and 9th St., Brooklyn, at 3. Free.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park, Queens, at 3. Free.

SIN WON KIM, violinist. Westbury House, Old Westbury Gardens, L.I. (516-333-0048), at 2:30. $5 estate admission; seniors $2.50, children $2.

HAPPY DAYS STRING BAND—Waterloo Village, Stanhope, N.J. (201-347-4700), at 3. $7 includes Village admission.

Monday, September 16

MARIA SOLEDAD ROJAS, harpsichordist. Music by Bach, D. Scarlatti. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

VALERIE QUINLAN, violinist, with pianist Virginia Perry-Lamb. Music by Bach, Mozart, Milhaud, Vieuxtemps, Paganini, Sarasate. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

JOHN DEVOL QUINTET—Classical music for brass. Bryant Park, Sixth Ave., 40th–42nd Sts. at 12:30. Free.

Tuesday, September 17

NEW YORK PHILHARMONIC—See 9/12. Tonight at 7:30.

SHIRLEY BASSEY, singing with a full orchestra. Carnegie Hall at 8. $15–$30. Also 9/18.

CAROLINE STOESSINGER, pianist, with guest artists: violinists Dora Schwarzberg, Yuval Waldman, Claire Jolivet; violist Janet Lyman-Hill; cellist Annabelle Hoffman. Bach's Italian Variations, Italian Concerto, and Concerto in d, with string quartet; Mendelssohn's Trio in d, No. 1, Op. 49. Carnegie Recital Hall at 8. $15.

PHYLICIA AYERS-ALLEN—Contemporary music. Town Hall at 8. $30–$50.

EILEEN GUENTHER, organist. Music of Dubois, Langlais, Bach, Schumann, Liszt. Trinity Church, Broadway at Wall St., at 12:45. Free.

GASPARO QUARTET—Music for strings. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

CAYENNE JAZZ BAND—1 Dag Hammarskjold Plaza, 47th St. between Second and Third Aves., at noon. Free.

COMMUNITY JAM—Political rock. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

OPERA

New York City Opera
At the New York State Theater

THROUGH NOVEMBER 17. $6–$29. Note: all foreign-language operas are subtitled in English. No performance 9/10. Wed., 9/11, at 8: Massenet's *Manon*, Serebrier conducting, with Esham, Leech, Parker, Dansby. 9/12 at 8: Gilbert and Sullivan's *The Mikado*; David Abell conductor (debut), with Peterson, Costa-Greenspon, R. McKee, Tate, Billings, J. McKee. 9/13 at 8: Prokofiev's *The Love for Three Oranges*; premiere of new production: Frank Corsaro director, Maurice Sendak designer, Mark W. Stanley lighting, Jessica Redel choreographer; Keene conducting, with Walker, Castle, Shaulis, Serbo, Lankston, R. McKee, Wexler. 9/14 at 2: Bizet's *Carmen*, Keene conducting; with Vergara, Christos, Theyard, McFarland. 9/14 at 8: Donizetti's *The Daughter of the Regiment*, Rescigno conducting; with Mills, Costa-Greenspon, Gran Wilson (debut), R. McKee. 9/15 at 1: Rossini's *La Cenerentola*, Siciliani conducting; with Marsee, Munro, Castle, Cousins, Parker, J. McKee. No performance 9/15 evening. Tues., 9/17, at 8: *Carmen*, Keene conducting; with Vergara, Christos, Theyard, McFarland. 9/18 at 8: *The Daughter of the Regiment*, Rescigno conducting; with Mills, Costa-Greenspon, Shaulis, Wilson, R. McKee. No performance 9/19. 9/20 at 8: Rossini's *Cenerentola*, Siciliani conducting; with Marsee, Munro, Castle, Cousins, Parker, J. McKee. 9/21 at 2: Verdi's *La Traviata*, Pallo conducting; with Christos, Thomsen, Stone. 9/21 at 8: Massenet's *Manon*, Serebrier conducting; with Esham, Leech, Parker, Dansby. 9/22 at 1: Prokofiev's *The Love for Three Oranges*, Keene conducting; with Walker, Castle, Shaulis, Serbo, Lankston, R. McKee, Wexler. 9/22 at 7: *The Mikado*, Abell conducting; with Peterson, Costa-Greenspon, R. McKee, Tate, Billings, J. McKee.

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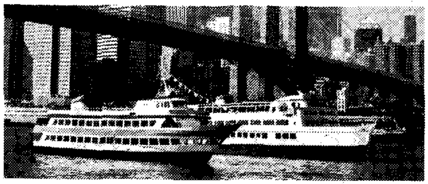

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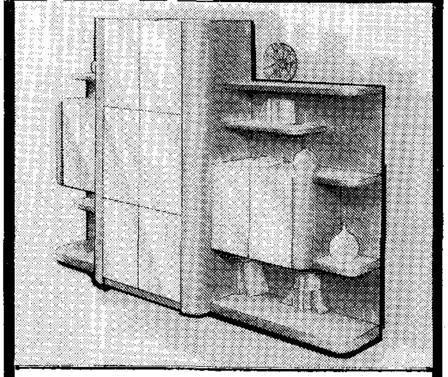

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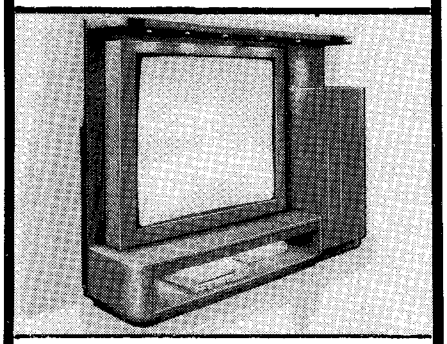

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Other

LIGHT OPERA OF MANHATTAN—Through 9/15, Gilbert and Sullivan's *H.M.S. Pinafore*; 9/11, 13, 14 at 8; 9/14, 15 at 3:30. Opening 9/21: Lehar's *The Merry Widow*; Sat. and Sun. at 3:30 and 8, through 10/6. Norman Thomas H.S., 111 E. 33rd St. (532-6180). $17.50, $20; seniors, students, children under 12, $12.

LUISA FERNANDA, a zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. (889-2850). 9/14, 26, 27, 10/5 at 8; 9/22, 29 at 3. $15.

AMATO OPERA—Season opens 9/13, with Verdi's *Il Trovatore.* 319 Bowery, at E. 2nd St. (228-8200). 9/13, 14, 21, 28, 10/5, 12 at 7:30; 9/15, 22, 29, 10/6, 13 at 2:30. $10.

PATIENCE, by Gilbert and Sullivan. G&S Society, at CAMI Hall, 165 W. 57th St., 9/14 at 7:30. Free.

DANCE

American Ballet Theatre
At the Metropolitan Opera House

Through 9/15. Tickets $9–$42.50. 9/10, 11, 12 at 8: *Giselle.* 9/13 at 8: *La Bayadere, Other Dances, Duets, Theme and Variations.* 9/14 at 8:30: *La Bayadere, Jardin aux Lilas, Grand Pas Classique, Theme and Variations.* 9/15 at 2 and 8: *Giselle.*

India Festival of Music and Dance
At Alice Tully Hall

September 10–15. $18 and $30. Opening program in Lincoln Center's salute to the nationwide Festival of India 1985–1986. A wide range of performing traditions, with singers and musicians joining dancers in the same program each night. With Malavika Sarukkai, Birju Maharaj, Langas and Manganiars, Raja and Radha Reddy, others, in samples from Bharata Natyam, Kathakali, Kathak, Kuchipudi, and other styles. 9/10 at 7; 9/11, 12, 13 at 8; 9/14 at 2 and 8; 9/15 at 2.

Trisha Brown Company
At the City Center

September 17–22. $10–$30. 9/17 at 7:30, 9/19, 21 at 8: *Glacial Decoy; Accumulation With Talking Plus Watermotor; Lateral Pass* (New York premiere). 9/18, 20 at 8; 9/22 at 3: *Opal Loop; Son of Gone Fishin'; Set and Reset.*

Other

CROSS-COUNTRY DANCES—Solos and duets by Angelia Leung, Ann Rodiger, and Katherine Howard, performed by the three choreographers. Ethnic Folk Arts Center, 179 Varick St. (673-0111). 9/9 at 8:30. $6.

DIANE JACOBOWITZ DANCE THEATER—Works designed for performance in outdoor space. Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4433), 9/15 at 2:30. Free.

DOWNTOWN DANCE FESTIVAL—Through 9/13 in outdoor spaces; all at 12:15. At World Trade Center Plaza: 9/9, Mary Anthony Dance Theatre/Phoenix. 9/10, Battery Dance Company. 9/11, (Almost) A Dozen Duets. 9/12, Dance Circle Company. 9/13, Anahid Sofian Dance Company. At Continental Insurance Atrium, 180 Maiden Lane at Front St., 9/11: Anahid Sofian Dance Company. Free.

FLOWER HUJER DANCE THEATRE—Program includes a new piece, "Royal Nocturne," with music by Prokofiev. Violinist Valerie Quinlan, pianist Virginia Perry-Lamb will play works by Milhaud and Rachmaninoff. Lincoln Center Library, 9/12, 13 at 4. Free.

LINDA RAPPAPORT AND HOUSE ON FIRE—Repertory and new works, including "Text Is Sexy . . . Sets Are, Too!" and the world premiere of "Pompadour." Merce Cunninghgam Studio, 55 Bethune St. (924-0077). 9/12, 13 at 9; 9/14, 15 at 8. $7.

SCHOOL OF AMERICAN BALLET DANCERS—Excerpts from *The Nutcracker* and other ballets, in honor of the School's 31st *Nutcracker* season. Mayor Koch is host, on the steps of City Hall, 9/18 at noon. Free.

YUNG YUNG TSUAI & DANCERS—Emelin Theater, Library Lane, Mamaroneck, N.Y. (914-698-0098). 9/14 at 8. $8.

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ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

ERICH BUCHHOLZ—Wood reliefs, paintings and drawings by this German Constructivist, thru 10/12. Prakapas, 19 E. 71st (737-6066).

GRAHAM CAMPBELL—Abstract paintings on paper, thru 9/28. CDS, 13 E. 75th (772-9555).

NIKI DE SAINT PHALLE—Recent sculptures based on her studies of the Tarot, thru 10/5. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

PETER GRIEVE—Narrative mixed-media constructions showing amusing encounters between man and object, animal and nature, nature and man, thru 9/28. Kouros, 831 Madison (879-5454).

STEPHANUS HEIDACKER—Large-scale paintings, depicting a figure against a barren landscape, thru 10/5. Schlesinger-Boisante, 822 Madison (734-3600).

MICHAEL HEIZER—Paintings, sculpture, drawings and photographs, thru 9/14. Fourcade, 36 E. 75th (535-3980).

HENNER KUCKUCK—Steel-and-wood sculptures inspired by landscape, 9/12-10/12. Cecil, 16 E. 72nd (517-3605).

JUSTEN LADDA—Word paintings in a series entitled, "The Triumph of Language," thru 10/12. Willard, 29 E. 72nd (744-2925).

DOUG MAGUIRE—Symbolic landscape paintings, thru 10/2. Perlow, 980 Madison (734-7795).

ANNE POOR—Landscape paintings of Rockland County, Maine, and the Caribbean island, Anguilla, thru 10/5. Graham Modern, 1014 Madison (535-5767).

FAIRFIELD PORTER—Paintings, drawings, pastels and watercolors, thru 9/28. Hirschl & Adler Modern, 851 Madison (744-6700).

DIETER ROTH—Major prints by this Swiss artist, thru 9/28. Kren, 22 E. 65th (861-9933).

GARY WRIGHT—"Mind Maps"in watercolors and colored inks, thru 9/28. Urdang, 23 E. 74th (288-7004).

VLADIMIR ZAKRZEWSKI—Paintings that are a balance between constructivism and expressionism, thru 10/5. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

57th Street Area

HARRY ANDERSON—Lamp sculptures made of old and new lamp parts, plumbing supplies, brass and copper tubing, with neon and incandescent lighting, 9/11-10/5. Gallery of Applied Arts, 24 W. 57th (765-3560).

BEN-ZION—Iron sculptures, thru 9/28. Dintenfass, 50 W. 57th (581-2268).

FREDERICK J. BROWN—Recent paintings in a series entitled, "Heroes and Rulebreakers," thru 10/5. Marlborough, 40 W. 57th (541-4900).

ROY DE FOREST—Paintings of dogs and woodland images in a folklorist style, plus drawings and a 12-foot polychrome sculpture, 9/14-10/26. Frumkin, 50 W. 57th (757-6655).

RICHARD DIEBENKORN—Etchings and drypoints, thru 10/12. Heesy, 50 W. 57th (245-1420).

JON GROOM/JIM LAWRENCE—Small-scale constructed paintings with geometric images/Figurative sculpture. 9/11-28. Siegel, 24 W. 57th (586-0605).

JAN HAFSTROM—Abstract paintings with recognizable objects, such as ladders and furniture, placed onto the canvas, thru 9/30. Tilton, 24 W. 57th (247-7480).

KIM HARDIMAN—Mixed-media paintings and works on rice paper, thru 9/28. Viridian, 52 W. 57th (245-2882).

IAN HORNAK/DAVID GRAHAM—Lush landscape paintings on canvas and panel/Color photographs. Thru 10/2. Armstrong, 50 W. 57th (582-8581).

KYOHEI INUKAI—Woodcuts, etchings and silkscreens of cats in various poses, thru 10/23. Suzuki, 38 E. 57th (752-1853).

ROBERT IRWIN—Two installations produced in response to the gallery space, plus models, drawings, plans and photographs of other projects, 9/13-10/12. Pace, 32 E. 57th (421-3292).

OLIVER JOHNSON—Paintings, pastels, and drawings of cats, thru 9/15. Felicie, 141 E. 56th (752-7567).

THOMAS LANIGAN-SCHMIDT—Wall-hanging, mixed-media pieces in a series called "Venetian Glass," thru 9/28. Solomon, 724 Fifth (757-7777).

WYNDHAM LEWIS—Paintings and drawings from 1910 to 1920, by this English Vorticist, also known for his portraits of the Sitwells, Eliot, and Pound; 9/11-10/26. Washburn, 42 E. 57th (758-0546).

MORRIS LOUIS—Major works by this Washington Color School painter, known for his "veils" of color, stained canvases, thru 9/28. Emmerich, 41 E. 57th (752-0124).

PHILIP MULLEN—Landscape paintings composed of vertical bands of color, 9/11-10/5. Findlay, 41 E. 57th (486-7660).

HEINRICH NICOLAUS/PHILIP TSIARAS—Figurative, neo-expressionistic works on paper, collaborated on by both artists in New York and Florence, thru 10/5. Getler/Pall/Saper, 50 W. 57th (581-2724).

FRED SANDBACK—Recent sculpture, thru 9/28. Goodman, 24 W. 57th (977-7160).

BERNARD TSCHUMI—Over sixty drawings for the Parc De La Villette in Paris, thru 9/28. Protetch, 37 W. 57th (838-2340).

BETTY WOODMAN/JANICE TCHALENKO/MARY HEILMANN—Recent ceramics by all three. 9/11-10/5. BlumHelman, 20 W. 57th (245-2888).

CLIFFORD WRIGHT/RICK HORTON/JOAN STOLZ—Romantic paintings by all three, in a show curated by John Bernard Myers, thru 10/2. Fischbach, 24 W. 57th (759-2345).

MICHAEL ZWACK—Paintings and sculpture, thru 9/28. Borgenicht, 724 Fifth (247-2111).

East Village

DAN BLEIER—Sculptures and wall pieces made of concrete, with colored glass chips embedded in them, thru 9/29. Salvador, 216 E. 10th (228-3165).

CLAUDIA DEMONTE/MIKE HOWARD—Paintings depicting this artist's recent travels in Europe and Asia/100 oil paintings, all 10" x 14." Thru 9/29. Gracie Mansion, 167 Ave. A (477-7331).

DON FREEMAN—78 canvases with classical Madonna and child images printed on them, thru 9/29. Stokker Stikker, 507 E. 6th (614-0148).

CHARLES HEWITT—Paintings and assemblages, thru 9/29. M-13, 440 E. 9th (505-9016).

JANE IRISH—Paintings of monumental buildings against barren landscapes, thru 9/29. Sharpe, 175 Ave. B (777-4622).

JED JACKSON—Figurative paintings in lurid colors, thru 9/29. P.P.O.W., 216 E. 10th (477-4084).

ANNE JEPSEN—Large and small-scale Xerox/painting collages of cars, thru 9/28. Puchong, 36a Third Ave. (982-1811).

KEVIN LARMON—Paintings of bowls of fruit in different styles, such as Northern European, American Modernist, Photo-Realist, thru 9/28. Nature Morte, 204 E. 10th (420-9544).

AIMEE RANKIN—A series of assemblages in boxes, entitled "History and Desire," thru 10/6. Postmasters, 66 Ave. A (477-5630).

CYNTHIA BETH RUBIN—Paintings that transform natural images into a geometric structure of repetition, plus computer works, thru 10/13. Tawil, 112 E. 7th (477-0861).

LYNNE STONE—Narrative paintings and hand-colored prints, thru 9/29. Area X, 200 E. 10th (477-1177).

DAVID WINTER—One sculpture composed of three intersecting screens which hang from ceiling to floor, 9/12-10/15. Wyatt, 202 E. 10th (475-3500).

DAN WITZ—New paintings, thru 9/29. Semaphore East, 157 Ave. B (475-2130).

SoHo and TriBeCa

NOLDE BANZIGER—Recent paintings, thru 9/18. Littlejohn-Smith, 133 Greene (420-6090).

JEAN-MICHEL BASQUIAT/ANDY WARHOL—Collaborative paintings, 9/14-10/19. Shafrazi, 163 Mercer (925-8732).

HENDRICK BRANDTSOEN/MIKEL DUNHAM—Still-life paintings by a Dutch artist/Box constructions with interiors like stage sets, in a series called "Abandoned Hotel;" thru 10/1. Milliken, 98 Prince (966-7800).

R. WINSLOW BRONSON—Three-dimensional collages, thru 9/26. Eno, 164 Mercer (226-5342).

ROGER BROWN—New paintings by this Chicago artist, of stylized urban and suburban landscapes, 9/14-10/5. Kind, 136 Greene (925-1200).

JAMES LEE BYARS—Three recent sculptural pieces installed in a golden environment, thru 9/28. Boone, 417 W. Broadway (431-1818).

FREDERICK CHILDS—Narrative paintings that take a look at what lies beneath man's sense of order, by chronicling the exploits of a particular character, thru 10/5. Brown, 100 Greene (219-1060).

FUJII CHUICHI—Large-scale carved wood sculptures that look like bending trees, thru 10/26. Carpenter + Hochman, 420 W. Broadway (219-0110).

ROBERT DONLEY—Paintings of New York City with caricatures of city people in them, thru 10/8. Knowlton, 153 Mercer (431-8808).

JOHN FEKNER—Paintings, sculpture, and installations, 9/11-10/15. Semaphore, 462 Broadway (228-7990).

DOUGLAS FLORIAN—Abstract paintings, thru 9/28. 22 Wooster (431-6445).

ROY FOWLER—Paintings with unexpected color combinations, based on landscapes, 9/14-10/12. Plumb, 81 Greene (219-2007).

MARYCLARE GALVIN—Sculptures made of cast iron architectural remnants combined with steel, thru 10/3. Neo Persona, 51 Hudson (406-9835).

MOIRA MARTI GEOFFRION—Sculptures of branch forms, in wood and bronze, thru 9/28. 14 Sculptors, 164 Mercer (966-5790).

PAUL GLORIOSO—Portraits assembled from found objects, old photographs and tin types, thru 9/22. Noho, 168 Mercer (219-2210).

DAVID R. HUCHTHAUSEN/STEVEN DE VRIES—Glass sculpture by both. Thru 9/29. Heller, 71 Greene (966-5948).

JASPER JOHNS/SAMUEL BECKETT—"Foirades/Fizzles"—a book with five texts by Beckett and thirty-three etchings by Johns, 9/14-10/5. Lorence-Monk, 568 Broadway (431-3555).

JERRY KEARNS—Paintings and lithographs with newspaper and cartoon imagery, 9/12-10/12. Exit, 578 Broadway (966-7745).

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RONNIE LANDFIELD—Paintings on paper, thru 9/28. Meisel, 141 Prince (677-1340).

DONALD LIPSKI—Surrealistic sculptures, 9/14-10/12. Germans Van Eck, 420 W. Broadway (219-0717).

GEORGIA MARSH—Romantic landscape paintings of upper New York State and the New England countryside, thru 10/5. Stoler, 13 White (966-5090).

RON MARTIN—Black paintings from 1974-1981, 9/14-10/12. 49th Parallel, 420 W. Broadway (925-8349).

LIZBETH MITTY—Paintings of urban landscapes, 9/12-10/9. Esman, 70 Greene (219-3044).

SABINA OTT/RON NAGLE—Expressionistic paintings with offbeat colors/Recent ceramic sculptures. Thru 9/28. Cowles, 420 W. Broadway (925-3500).

TOM OTTERNESS—Whimsical cast bronze sculptures of robots, snakes, plus a fountain and a plaster ceiling frieze, thru 10/5. Alexander, 59 Wooster (925-4338).

KJELL PAHR-IVERSON—Recent abstract paintings by a Norwegian artist, thru 10/5. Stoler, 13 White (966-5090).

BEATRICE RIESE/MARTIN SCHREIBER—Oil paintings and gouaches inspired by the Baroque period/Paintings celebrating Halley's Comet. Thru 9/29. Pleiades, 164 Mercer (226-9093).

PEARL ROSEN—Still-life and figure paintings with dramatic light, thru 9/25. First Street, 386 W. Broadway (226-9011).

DOUGLAS SANDERSON—Minimalist paintings in oil on birch panel, thru 9/28. Weber, 142 Greene (966-6115).

REBECCA WELZ—Wall-hanging constructions of sanded and folded plexiglas, wood, screen and paint, thru 10/1. Steinbaum, 132 Greene (431-4224).

GERALD WOLFE—A window installation that takes an ironic look at excessive advertising in America, thru 9/28. Artist's Window at Chicago Books, 144 Franklin.

Other

ALEXANDER ARCHIPENKO—Drawings, reliefs, constructions and polychrome reliefs, thru 10/27. Bard College, Annandale-on-Hudson, N.Y. (914-758-6822).

ILYA BOLOTOWSKY—Biomorphic paintings from the '30s, including the reconstruction of his WPA Williamsburg Mural, thru 9/15. Fine Arts Center, SUNY, Stony Brook, N.Y. (516-246-6846).

RIMER CARDILLO—Prints, monotypes and other works on paper depicting ritual boxes, thru 10/16. Consulate General of Uruguay, 747 Third Ave. (753-8191).

GOOLCHER—Twenty paintings by an Indian artist, thru 9/30. Robinson, 36 W. 15th (206-8010).

ROBERT QUIJADA—Painted and textured constructions, thru 9/30. St. Peter's Church, 54th and Lexington (935-2200).

LIZ WHITNEY QUISGARD—Paintings of Moorish interiors, plus sculpture, 9/14-10/26. Fordham University at Lincoln Center, Lowenstein Library Gallery, 115 W. 60th.

NANCY SCOTT—White relief sculptures made of paper, thru 9/23. St. Peter's Church, 619 Lexington (935-2200).

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th (988-2050). Works by Csernus, Dine, Dubuffet, Downes, Ipousteguy, Kuper, Miro, Picasso, Szafran, others; thru 10/12.

FORUM—1018 Madison (772-7666). Sculpture and drawings by Gross, Nadleman, Nivola, Maldarelli, Robus, Storrs; thru 10/12.

HAIME—1000 Madison (772-7760). Works by Dunoyer, Larraz, Llona, Miller, Mutal, Sutil, Tacla, Vari, thru 9/28.

MARBELLA—28 E. 72nd (288-7809). Paintings of nature from the 19th and early 20th centuries, by Bierstadt, Cropsey, Hallowell, Marsh, Sloan, others; thru 10/5.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Calder, Frankenthaler, Lichtenstein, Moore, others; thru 10/31.

SPANIERMAN—50 E. 78th (879-7085). Paintings about summer, by Bierstadt, Chase, Hassam, Metcalf, Sharp, Williamson, others; thru 9/30.

STONE—48 E. 86th (988-6870). Works viewed by the gallery over the past ten months; thru 9/30.

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WEINTRAUB—992 Madison (879-1195). Works by Archipenko, Arp, Calder, Dubuffet, Erdman, Marini, Moore; thru 9/30.

WENDER—3 E. 80th (734-4360). Chinese figure paintings from the 19th and 20th centuries, thru 10/26.

57th Street Area

DE NAGY/FRENCH/OSCARSSON HOOD—41 W. 57th. Works by thirty abstract artists in a show entitled "Abstract/Issues," thru 9/28.

DEUTSCH—20 W. 57th (765-4722). Works by Criss, Ernst, Frelinghuysen, Lewandowski, Nordfeldt, others; thru 9/28 . . .American 20th-century works, by Avery, Baziotes, Dove, Graves, Hartley, Henri, Marsh, others; works by Aptekar, Daniel, Kelley, Mayer, Schultz; thru 9/30.

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Helleu, LeGrand, Riviere; prints by Bresdin, Desmazieres, Escher, Norrman, Redon; thru 9/28.

GALLERY 84—30 W. 57th (581-6000). Paintings by Catoggio, Platt, Stone; thru 9/14.

GRUENEBAUM—38 E. 57th (838-8245). Works by gallery artists, thru 10/7.

HABER THEODORE—24 W. 57th (541-9393). Works by Brown, Eisenman, Lewis, Weinstein; thru 10/28.

HEIDENBERG—50 W. 57th (586-3808). Paintings, drawings and sculpture by Arp, Avery, Botero, Cassatt, Chadwick, Chia Degas, Moore; 9/11-11/2.

LUHRING, AUGUSTINE & HODES—41 E. 57th (752-3366). Sculpture by Galliduani, Kessler, Koons, Mucha, Otterson, Puett, Schutte, Survival Research Laboratories, TODT, Victoria; thru 10/5.

MCKEE—41 E. 57th (688-5951). Selected 20th-century drawings; 9/12-10/5.

MIDTOWN—11 E. 57th (758-1900). Works by gallery artists, including Bishop, Cadmus, Etting, Thon, Moller, others; thru 10/7.

ROSENBERG—20 W. 57th (757-2700). Paintings, drawings, sculpture, prints and tapestries by Calder, Chagall, Dali, Marini, Matta, Miro, others; thru 9/14.

ST. ETIENNE—24 W. 57th (245-6734). European and American landscapes by Corinth, Gerstl, van Gogh, Klimt, Mihaesco, Moses, others; thru 9/13.

SAMUELS—11 E. 57th (355-6444). Old Master paintings and drawings from the 15th–18th centuries; thru 9/28.

SOLOMON—724 Fifth (757-7777). Works by Bickerton, Bowman, Brathwaite, Grayson, Kozlowski, Lee, Mellett; thru 9/28.

TATISTCHEFF—50 W. 57th (664-0907). Works by gallery artists; thru 9/28.

WUNDERLICH—41 E. 57th (838-2555). 19th-and 20th-century paintings and bronze sculptures by Bierstadt, Cassatt, Chase, Cole, Couse, Hartley, Tait; thru 11/9.

East Village

ARTMART—534 E. 6th (777-2177). Paintings and sculpture by Ahern, Geltner, Shane, Wehrli, others; 9/12-10/6.

AVENUE B—167 Ave. (473-4600). "Forshpeiz"—a preview of works by artists who will show here during the 1985-86 season, thru 9/29.

CHRISTMINSTER—336 E. 5th (475-8369). Works by Aljian, Blair, Bolande, Lawson, Nelson, Powley, White; thru 10/6.

PICTOGRAM—443 E. 9th (865-5476). Works by Glover, Lederer, Naimo, Oji, Wye, in a show entitled, "Modern Mythology;" thru 9/29.

WOLFF—513 E. 6th (460-5844). Paintings, watercolors and sculpture by Garet, Halley, Levine, Mentor, Stephan, others; 9/12-29.

SoHo and TriBeCa

ADLER—578 Broadway (925-3336). Works by gallery artists; thru 9/28.

ALTERNATIVE MUSEUM—17 White (226-2158). "Collaborations"—works in different media by over 150 artists from around the world; thru 9/21.

ARBITRAGE—99 Spring (334-9755). Works by gallery artists; 9/12-10/5.

BAUM—109 Hudson (219-9854). "The Myth of the Hero in Contemporary Art," with works by Gross, Loeb, Medak, Rodriguez, Sellenraad, Siciliano, Warpole; 9/12-10/12.

BROMM—90 W. Broadway (732-6196). "City Streets," with works by Castoro, Kostabi, Prol, Scarpulla, Wodiczko, others; thru 9/28.

CONDESO/LAWLER—76 Greene (219-1283). Works by gallery artists; thru 9/28.

GRUENEBAUM—415 W. Broadway (966-3646). Work by gallery artists; 9/12-10/12.

HENOCH—80 Wooster (966-0303). Works by Evans, Greene, Feuerman, Gray, Loomis, Reboli, Sprung, others; thru 9/27.

HOFFMAN—429 W. Broadway (966-6676). Recent work by gallery artists; thru 10/2.

INGBER—415 W. Broadway (674-0101). Works on paper by Bluhm, Boxer, DeKooning, Hoffman, Motherwell, others; thru 10/5.

MUNROE—415 W. Broadway (226-0040). Paintings, sculpture and drawings by gallery artists; thru 9/28.

MUSSAVI—623 Broadway (505-2297). Works by Bouzard-Hui, Brennan, Gaughran, Genecin, Grondahl, others; thru 9/28.

NICHOLS—83 Grand (226-1243). Strother/Elwood prints by Atkinson, Applebroog, Beuys, Burson, Grey, King, Komar & Melamid, Moriarty; thru 10/5.

SEGAL—568 Broadway (431-0010). Paintings of the American West, by Audubon, Bodmer, Catlin, Miller; thru 9/16.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince (226-1995). Works by Herron, Jessel, Parsekian, Rice; 9/12-10/19.

THORP—103 Prince (431-6880). Works by Altoon, Gornick, R. L. Kaplan, Santore, others; thru 9/28.

TWINING—568 Broadway (431-1830). "Proud and Prejudiced"—with works by six British artists, curated by William Feaver, art critic for *The Observer*, 9/12-10/12.

VISUAL ARTS—137 Wooster (598-0221). Works by Benchimol, Curry, Miller, Sappington; 9/12-29.

Other

BRONX RIVER GALLERY—1087 E. Tremont, Bronx (589-5819). Works about social issues by Baen, Burroughs, Hertz, Jacobs; 9/14-11/2.

CITY GALLERY—2 Columbus Circle (873-9640). Works by Filipino artists; thru 9/13.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica, N.Y. (718-658-7400). "Designed, But Not Realized," with works by Flanagan, Mauren, Mitchell, Pindell; thru 10/12.

LEHMAN COLLEGE—Bedford Park Boulevard West, Bronx (960-8211). Paintings by Bower, Brown, Hartigan, Rifka; 9/12-11/3.

PRATT MANHATTAN CENTER—160 Lexington (718-836-3517). "Illuminating Color"—painters and photographers who use color in different ways, including Arakawa, Garet, Kushner, Murray, Pashke, Pfaff, Samaras, Shore, Sternfeld, others; thru 10/5.

RYAN—452 Columbus (799-2304). British color linoleum block prints by Andrews, Greengrass, Flight, Lawrence, Mayo, Tschudi, others; thru 9/26.

10 ON 8—Eighth Ave. at 53rd. Nine artists of "Group Scud;" thru 9/14.

VERED—70A Park Place, East Hampton, N.Y. (516-324-3303). Works by Brooks, Close, de Kooning, Flavin, Hokanson, others; thru 9/12.

WAVE HILL—675 W. 252nd, Bronx (549-3200). "The Lotus are Blooming"—contemporary Chinese paintings; thru 9/18.

PHOTOGRAPHY

ROBERT ADAMS—A series of photographs entitled, "Summer Nights," thru 10/12. Burden, 20 E. 23rd (475-8790).

ROBERT CAPA/HENRI CARTIER BRESSON—A retrospective, 1932-1954/Sixty black-and-white photographs of writers, artists and celebrities from Europe and America, 9/14-11/10. I.C.P., 1130 Fifth (860-1777), Tues. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6.

55 MERCER (226-8513). Works by nine photographers; thru 9/21.

NICK GRANITO—Photographic portraits depicting India's diverse population, thru 10/11. Modernage, 1150 Sixth Ave. (674-5603).

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ART

CLARENCE JOHN LAUGHLIN—Large format photographs from the 40s', 9/11-28. Miller, 724 Fifth (246-1625).

GAIL LEVIN—Color photographs of locations painted by Edward Hopper, thru 9/28. Kennedy, 40 W. 57th (541-9600).

LIGHT—724 Fifth (582-6552). Photographs, works on paper and sculpture by Blell, Crile, Gibson, Groover, Hewitt, Malanga, Samaras, others; thru 9/20.

ROBERT MAPPLETHORPE—Male nudes, orchids, and photo-illustrations for Rimbaud's "A Season in Hell," in various photographic states, such as silver print, platinum print, Polaroid, thru 9/28. Gladstone, 152 Wooster (505-8690).

HELEN MARCUS—Photographic portraits; thru 9/30. Overseas Press Club, 52 E. 41st (679-9650).

PEPITA NOBLE—Color photographs documenting ancient ceremonial and religious rituals in India's southwest state of Kerala, thru 9/28. Nikon House, 620 Fifth (586-3907).

PACE/MACGILL—11 E. 57th (759-7999). Vintage photographs from Magnum, 1933-1968; 9/12-10/12.

SANDER—51 Greene (219-2200). European photography of the '50s, with works by Broodthaers, Chargesheimer, Lazi, Schneiders, others; thru 9/28.

SCHOELKOPF—50 W. 57th (765-3540). Photographs of the American West by Curtis, Hayden, Hillers, Jackson, Kolb, Muybridge, others; thru 10/2.

SUE UNTERBERG/GAY BLOCK—Photographs exploring familial relationships by both, thru 10/5. Miller, 38 E. 57th (319-1800).

HATTY VAN ZAK—Erotic photographs of people in make-believe scenarios in exotic hotel rooms, 9/14-10/16. Cutler, 164 Mercer (219-1577).

WITKIN—415 W. Broadway (925-5510). A selection of photographs, drawings and graphics by artists this gallery has represented over the last 16 years, in tribute to Lee D. Witkin, founder of the gallery; 9/11-10/26.

WOLF—30 W. 57th (586-8432). "An Obsession Album"-photographs made in the late 1850's by an anonymous Frenchman, thru 10/5.

PERFORMANCE

CREATIVE TIME'S ART ON THE BEACH—Battery Park City Landfill, Gate 18, Chambers and West Sts. (571-2206). 9/14 at 1: an all-day closing party with over thirty bands and performance groups. Sneakers and blankets are advised. $15.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Collector's Choice: Sea Shells of Nathan L. Halpern; thru Summer...The Art of Cameroon; thru 10/15...Jewels of India; 9/16-'85.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan .

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1 . . . Emerging Expressions: The Artist and the Computer; thru 9/22 . . .The Bronx: A Celebration; thru '86 . . .Anxious Interiors; thru 10/27 . . .Lydia Rubio and Jose Morales; 9/12-10/27 . . .Candace Hill-Montgomery; 9/12-10/27.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Mingei: Japanese Folk Art from the Brooklyn Museum Collection; thru 9/30.

THE CENTER FOR AFRICAN ART, 54 E. 68th St. (861-1200). Tues.-Fri. 10-5, Sat. 11-5, Sun. 12-5. $2:50, seniors and students $1:50. Sets, Series and Ensembles in African Art; thru 10/20.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors and students $1, free Tues. after 5 . . . Wine: Celebration and Ceremony; thru 10/13 . . .Rare Illustrated Design Books; thru 10/6 . . .Paris Recorded: The Therese Bonney Collection; 9/17-12/8.

DOG MUSEUM—51 Madison Ave., at 27th St. (696-8350). Tues.-Sat. 10-5, Wed. 10-7. $2 donation. Geraldine Rockefeller Dodge: The Life and the Legacy; thru 2/14.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4. Free. A city landmark, period rooms, Washingtonia, etc . . .A Pageant of American Independence: The Watercolors and Drawings of Harry A. Ogden; thru 10/11.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1, students and seniors 50¢. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students and seniors $1.75. (Free Tues. 5-8). Modern Masters- . . .Collection Gallery: Recent Acquisitions; thru 9/15 . . .Alfred Jensen: 50 paintings and 20 works on paper; thru 11/3 . . .New Horizons in American Art: 1985 Exxon National Exhibition; thru 11/3.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $4.75, children $2.50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit. The Hall of Honor, living memorial to American heroes. . .A full-size replica of World War I S.E.5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8. Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75 . . .The Jewish Patrons of Venice—Part I; thru 9/29 . . .Personal Visions: The Batkin Collection of Israeli Art; The Furman Collection of Jewish Ceremonial Art; The Schulman Collection of 20th-Century American Art.; thru 10/6 . . .The Holocaust by George Segal with Photographs by Ira Nowinski; thru 9/22.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4:50; children and seniors $2:25 . . .Greek and Roman Treasury . . .Roman Portraits and Reliefs From the First Century B.C., Through the Third Century A.D . . .New Galleries for Ancient Near Eastern Art . . .The Camera and the Photograph: Images in Light; thru 1/5 . . .Keynotes: Two Centuries of Piano Design; thru 11/29 . . .Renaissance Revival Sitting Room, Meriden, Conn. (1868-70) . . .Taino Art of the Dominican Republic; thru 10/13 . . .The Engravings of Giorgio Ghisi (1520-1582); thru 10/3 . . .Karl Bodmer's America: Watercolors and Drawings; thru 10/6 . . .The 'Iron-Wire' Line: The Art of Chinese Figure Painting; thru 12/29 . . .India! Art of India from 1300-1900; thru 1/5 . . .The Amasis Painter and His World: Vase Painting in Sixth Century B.C. Athens; thru 10/17. **The Cloisters**, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggested donation . Drawings from the Collection of Mr. and Mrs. Eugene Victor Thaw; thru 11/10 . . .Jerome Kern: Composer and Collector; thru 11/17 . . .Vincenzo Bellini (1801-1835); thru 10/6 . . .English Illuminated Manuscripts from the Eighth to the Sixteenth Century; thru 11/10.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. American Naive Paintings from the National Gallery of Art; thru 12/1.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern . . .Lady from Anadarko; thru 12/29.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily . . . Discovery: Rare Honeymooners; thru 9/26 . . .Highlights from the Collection: Music and Comedy; thru 9/26.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history and development of holography . . .Light Years . . .Setsuko Ishii: New Experiences in Perception; thru 9/15.

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MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery...Rooms from the Home of John D. Rockefeller Sr...Fine Figure of a Woman; thru 9/15...Broadway's Best: Tony Award Designs 1973-1983; thru 9/15.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2:50, seniors and students $2. Selections from the Permanent Collection; thru 2/9...Edward Lear 1812-1888; thru 11/3.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75¢. The World of Tiffany: The Neustadt Collection of Tiffany Lamps... Firefighting on Parade: 1700-1865...Audubon's Birds of North America: The Original Watercolors; thru 9/14...The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5... Chicago and New York: Architectural Interactions; thru 10/26...To The Publick: New York in Broadside; thru 11/24...The Statue of Liberty Centennial Celebration; 9/14-3/16.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10-6; some collections to 9... Landmarks in English Literature; thru 12/31. **Lincoln Center.** Made in America: Modern Dance Then and Now; thru 9/14.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.,Thurs., Fri. 10-5; Wed. 10-8; Sat.-Sun. 1-6. Contribution suggested. Ponce de Leon: In Search of the Fountain of Youth—paintings by Joe Zucker; thru 9/22... Material Pleasures: Furniture for a Postmodern Age; thru 10/20... The Wool Print: Architect-Designed Fabrics for Chairs; thru 10/20...KN Thurlbeck: Paintings.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. $1:50; children 50¢. The Fine Art of Collection I; thru 10/6...Recent Acquisitions and Notables from the Permanent Collection; thru 10/6.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students and seniors 50¢. Ukrainian Folk Costumes... To Preserve a Heritage: The Story of the Ukranian Immigration in the United States.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Drawing Acquisitions: 1981-1985; thru 9/22...Michael Graves: Proposed Expansion of the Whitney Museum of American Art: Models, drawings, and plans; thru Nov...High Styles: Twentieth-Century American Design; 9/19-2/16. **Whitney Museum at Philip Morris**, 42nd at Park (878-2550). Art for the Masses 1911-1917, A Radical Magazine and Its Graphics; thru 10/3.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 9/11 at 2, 9/12 at 10 & 2: Prints and Modern Illustrated Books. On view from 9/6. 9/17 at 10 & 2: Ancient, Foreign and U.S. Coins and Bank Notes. On view from 9/12. **East,** 219 E. 67th St. (606-0400). 9/11 at 2: Continental, English, and American Silver. On view from 9/7. 9/12 at 10 & 2: Antique and Fine Jewelry. On view from 9/7. 9/14 at 1: Collectibles: Lead Soldiers and Military Miniatures. On view from 9/13. 9/17 at 10: European Furniture, Rugs and Decorative Objects. On view from 9/13.

DOYLE—175 E. 87th St. (427-2730). 9/11,12 at 10: By Order of the Provident Loan Society: Jewelry, Watches, Silver, Numismatics and Philatelics. On view from 9/6. 9/13 at 10: Fine English and Continental Furniture, Paintings, and Decorations. On view from 9/6.

PHILLIPS—406 E. 79th St., (570-4830). 9/11 at 1: Antique and Modern Jewelry. On view from 9/7. 9/14 at 10:30: Collectibles and Lead Soldiers, including Disney Celluloids and The Rubin Collection of Aeronautica. On view from 9/7.

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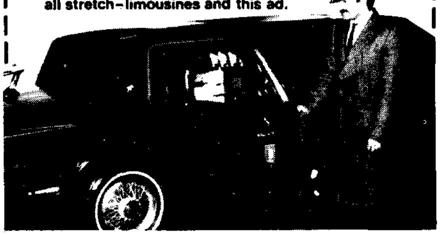

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(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
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GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.–Sat. 6–11, Sun. 2–10. Closed Mon. **(M-E)** **AE.**

GRAND AMERICA—11 Grand St., at Ave. of the Americas, 431-4995. Dress opt. Regional American. Spcls: San Francisco cioppino, L.I. duckling, Cajun shrimp. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5–11. Br Sun. noon–5. Private parties for 30. Free 2-hr. D parking. **(M)** **AE, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: salmon sausage with cucumber, tomatoes, and herb sauce; scallop ravioli with leek and fennel in a tomato butter sauce, salmon fillet with three caviars in a lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–4. Prix fixe D. Ent. Private parking. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No Credit Cards.**

LO SCAMBIO—55 Liberty St., at Nassau St., 406-2900. Casual. Italian-Continental. Spcls: veal chop frescati, red snapper marechiare, lobster fra diablo. Res. sug. L & D Mon.–Fri. 11:45–9:30. Private parties for 160. Pianist Tues.–Fri. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental/Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal a la creme. Res. sug. L Mon.–Fri. 11:30-4. D Mon.–Thurs. 4–11:30, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American/seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. 11:30–4:30. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Bar open till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.,** 787-1110. **(I)** **AE.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

THOMAS STREET INN—8 Thomas St., at 300 Broadway, 349-6350. Casual. Italian/American. Spcls: linguini con frutta di mare, chicken Dijon, veal Florentino. Res. sug. L Mon.–Fri. 11:30–4. D Mon.–Sat. 5–midnight. Private parties for 40. Closed Sun. **(M)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E)**. **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri. to midnight, Sat. 3–midnight, Sun. 4–11:30. Complete L & D. **(I-M)** **AE, DC, MC, V.**

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. Free parking. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: roast duckling with apricot sauce, chicken Savoy, broiled veal chop, bouillabaisse. Res. sug. L Tues.–Fri. noon–3. D Sun.–Mon. 5–11, Tues.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. noon–3:30. Parties for 10–150. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** **AE, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.–Fri. noon–3. Br Sun. 11:30–4. D daily 5:30–midnight. Late night S. **(M)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St., 673-3783. Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KIKUSUI—7 W. 8th St., 674-2718. Casual. Japanese. Spcl: sushi. D daily 5–midnight. **(M)** **AE.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE,DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **No Credit Cards.**

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: summer special 1½-lb. lobster, swordfish, salmon, steak, banana Foster, frozen souffle. Res. sug. D Tues.–Sat. 5:30–11:30. Private parties for 50. Pianist Tues.–Sat. from 5 p.m. Closed Sun. & Mon. **(M)** **AE, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, *tortellini, veal rollatini with green noodles.* Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.–midnight. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, DC, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

MESA DE ESPANA—45 East 28th St., 679-2263. Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L & D Sun.–Thurs. noon–10:30, Fri.–Sat. to 11. Guitarist Thurs.–Sat. from 6. **(M)** **AE, MC, V.**

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

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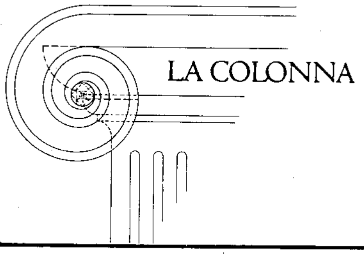

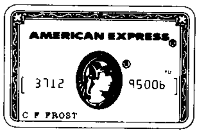

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THE LAST TIME I SAW PARIS.

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PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M) AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open till 4 a.m. Outdoor cafe. **(I) AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M) AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun., except for private parties. **(I) AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M) AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Private parties for 40. Ent. Tues.-Sat. from 8:30. Closed Sun. **(M) AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. **(M) AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: shrimp & scallop curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.-Sat. noon-4:45. D Mon.-Sat. 4:45-midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Casual. American/Continental. Spcls: Keens mutton chop, medallions of veal with shallots, crispy duck with fresh fruit, grilled halibut with corn sauce. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M) AE, DC, MC, V.**

LAVIN'S—23 W. 39th St., 921-1288. Dress opt. American. Spcls: roast pheasant, grilled rabbit, Coho salmon in sauces of American wines. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10. Private parties for 100. Closed Sat.-Sun. **(M) AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M) AE, CB, DC, MC, V.**

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30-3. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 1 a.m. **(M) AE, CB, DC.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M) AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15-700. Dancing. **(E) AE, MC, V.**

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D only Tues.–Sun. 6–11. Tapas bar. Complete D. Ent. Closed Mon. **(M)** **AE, MC, V.**

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10, Sat. from 5. Shoppers spcl. D 5:30–7:15. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket required. Traditional French. Spcls: rouget souffle, medaillon de veau maintenon. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30, Sat. 6–11. Closed Sun. **(E)** **AE, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CAPTAIN'S TABLE—860 Second Ave., at 46th St., 697-9538. Dress opt. Seafood Mediterranean. Spcls: red snapper en papillote, grilled whole fish with Provençale herbs, soft shell crabs. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** **AE, MC, V.**

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon–midnight. **(I)** **AE, CB, DC, MC, V.**

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs, Res. sug. L Mon.–Fri. 11:30–3:30. D Mon.–Fri. 3:30–11, Sat. to 11:30, Sun. 3–10. Piano bar in saloon Mon.–Fri. 5–11. Free D parking Mon.–Sat. 5–midnight. **(M)** **AE, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St., 867-1111. Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir fried with chinese vegetables, Peking style pork loin. Res. sug. L daily 11:30–3. D daily 6–11:30. Private rooms for 8-60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(E)** **AE, CB DC, MC, V.**

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists.**(I-M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10. Closed Sat.–Sun. **(M)** **AE, DC.**

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon–5. D daily 5–1 a.m. Bar till 4 a.m. **(M)** **AE, CB, DC, MC, V.**

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 4–midnight. Banquets for 10–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30. Private parties for 40. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

LA PIAZZETTA—Drake Swissotel, 440 Park Ave., at 56th St., 223-3876. Casual. Continental/Swiss. Spcls: l'emince de veau Zurichoise, sauteed breast of duckling with blueberry sauce, fillet of sole with mushrooms in paprika wine sauce. Res. nec. B buffet daily 7–10:30. L daily 11:30–2:30. Br Sun. 11:30–2:30. D daily 5:30–11:30. Pianist Mon.–Fri. 8–midnight. **(M-E)** **AE, CB, DC, MC, V.**

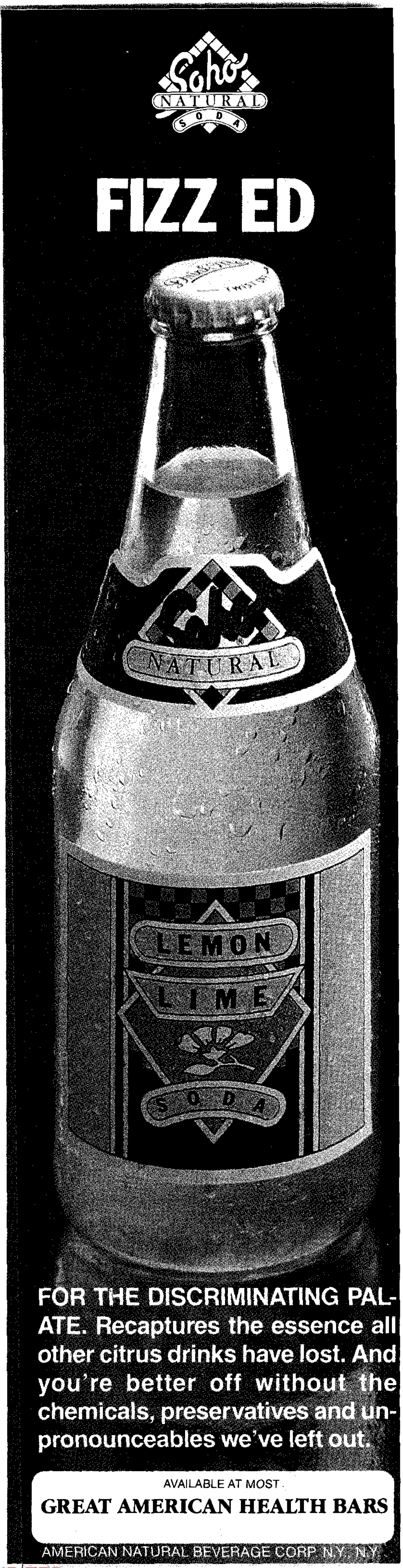
LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L & D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D.



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LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–1 a.m. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American/Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** **AE, CB, DC, MC, V.**

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.–Fri. noon–3 a.m., Sat. from 1 p.m., Sun. 5–midnight. Bar open 1 hr. later. Ent. Mon.–Sat. from 9:30 p.m. **(I-M)** **AE, CB, DC, MC, V.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.–Fri. 11:45–3. D Mon.–Fri. 3–11:30, Sat.–Sun. from 4:30. Pre-theater spec. D 4:30–7. Valet parking from 7. Party room avail. by advance res. **(M)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.–Fri. 7:30–11. Br Sat.–Sun. 9–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Summer garden. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Private parties for 15–60. **(M)** **AE, MC, V.**

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No Credit Cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Jacket required. Italian. Spcls: crabmeat and morzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English/American. L Mon.–Fri. 11:30–4. D daily to 4 a.m. Br Sat.–Sun. 11:30–4. **(I-M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IL GATTOPARDO—49 W. 56th St., 586-3978. Casual. Northern Italian. Spcls: chicken scarpariello, scampi Gattopardo, fettuccine quarto formagio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CREPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.–Thurs. 11:30 a.m.–11:30 p.m., Fri.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LE MADELEINE—405 W. 43rd St., 246-2993. Casual. French. Spcls: fresh tuna seviche, blackened bluefish, calves liver framboise. Res. sug. L Mon–Fri. noon–4. Br Sat.–Sun. 11:30–4. D daily 5–midnight. Outdoor garden. **(I-M)** **AE, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

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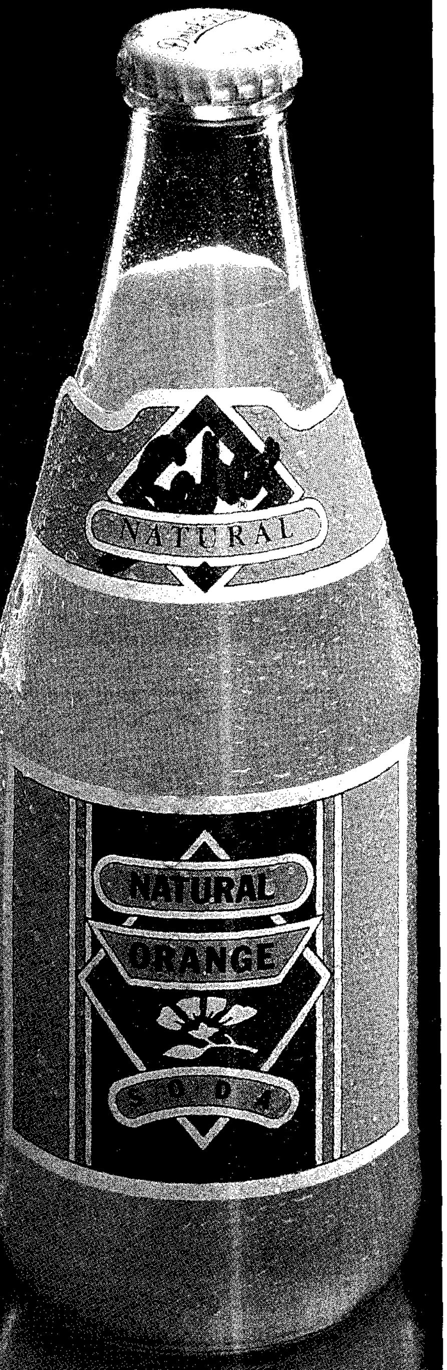

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LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NICOLE—870 Seventh Ave., at 56th St., in the Omni Park Central Hotel, 484-3360. Casual. French. Spcls: bouillabaisse, steak au poivre, steak tartare. Res. sug. B daily 7–10:30. L daily 11:30–5. D daily 5–1:30 a.m. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St., 586-1060. Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Fri. 11:30–11 p.m., Sat.–Sun. 5:30–11. **(M)** **AE.**

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking. Ent. Mon.–Sat. **(M)** **AE, CB, DC, MC, V.**

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French/Italian. Res. sug. Cocktails Mon.–Fri. from 4, Sat. from 3, Sun. from noon. D Sun.–Mon. 5–10 (open till midnight), Tues.–Sat. to 11:30 (open till 1 a.m., Fri.–Sat. till 2.) Pre-theater D 5–7. Br Sun. 11:30–3. Live orchestra Tues.–Thurs. 7–1 a.m., Fri.–Sat. 8–2 a.m., Sun. 6–midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Nightclub offering French/Italian menu. Res. sug. D Mon.–Thurs. 7–midnight, Fri.–Sat. to 12:30. Shows Mon.–Sat. 9:15 & 11:30 (show cover). **(M)** **AE, CB, DC, MC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(M)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

SPINDLETOP—254 W. 47th St., 719-2870. Dress opt. Continental. Spcls: steak, prime ribs, seafood, Res. sug. L daily 11:30–4. D daily 4–1 a.m. After theater supper. No-smoking room. Parties for 10–300. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No Credit Cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.–1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 6–11:45. After-theater menu 10:30–12:30. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** **AE, DC.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L & D. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties for 70. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls:

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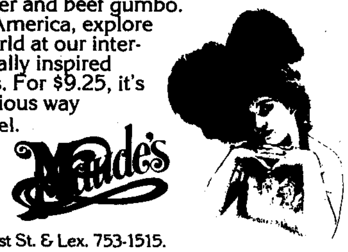

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PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.–Sun. 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. S daily till 12:30 a.m. **(M-E)** **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Sat. 7:30–noon. L Mon.–Sat. noon–2:30. Br Sun 11–2:45. Tea Mon.–Fri. 3:30–8, Sat.–Sun. from 4. "After 8": Mon.–Fri. 8–1 a.m., Sat. to 2 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 11:30, Sun. 4–11. Bar: Mon.–Thurs. 11:30 a.m.–12:30 a.m., Fri. 11:30–1:30, Sat. 3–1:30, Sun. 4–11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** **AE, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, V.**

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ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6–9:30. Closed Sun. & Mon. **(M)** **No Credit Cards.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. Res. sug. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.-Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat.

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CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.**(M-E)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd-64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4:30. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I)** **AE, CB, DC, MC, V.**

KID CREOLE—1461 First Ave., at 76th St., 879-7676. Casual. Cajun/Creole. Spcls: jambalaya, gumbo, barbecue jumbo shrimp, blackened redfish. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** **No Credit Cards.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéd with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-11:30, Sun. 4-10. Br Sun. 11:30-4. **(M)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: roast duckling, veal piccata, woodburning grilled swordfish, lemon chicken with noodles, chocolate pecan passion. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** **AE, CB, DC, MC, V.**

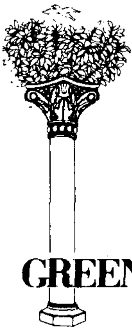
MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, lobster, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr. free parking after 5. **(I-M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. till 1 a.m. Pianist Mon.-Sat. **(M)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30, Sun. to 3:30. D daily 6-10:30. S from 10:30. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** **AE, CB, DC, MC, V.**



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THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** **AE, CB, DC, MC, V.**

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. **(I-M)** **AE, CB, DC.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd-63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30-5. D daily 5-midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ANCORA—2330 Broadway, at 85th St., 496-9240. Casual. Italian. Spcls: baby squid with tomatoes, parsley & garlic flavored olive oil, papparadelle with artichokes & fresh duck broth, charcoal broiled veal chop, grilled gumbo shrimp, woodburning pizza oven. L Mon.-Fri. noon-4. D daily 5-1 a.m. Br Sat.-Sun. noon-4. **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** **AE, CB, DC, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7-11:30. L daily 11:30-4. D daily 4-midnight. **(M)** **AE, CB, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd-64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon-Fri. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HISAE'S WEST—20 W. 72nd St., 787-5656. Casual. Japanese/Continental. Spcls: steamed mussels with garlic and tomato, brown rice sushi, mixed vegetables topped with melted cheese, roast L.I. duckling with Grande Marnier sauce, flourless chocolate hazelnut cake. Res. sug. D only Mon.-Sat. 5-midnight, Sun. 4-11. Private parties for 35. **(M)** **AE, CB, DC, MC, V.**

KIKU SUSHI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L daily noon-3. D daily 5:30-11. **(I)** **AE, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. Private parties for 50. **(M)** **Also La Tablita II—1 Herald Sq.,** 244-4488, **and La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.-Sat. 11:30-3:30. D daily 5-11. Br Sun. noon-4. S from 11 p.m. Pianist Tues.-Sun. **(M)** **AE, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m. Pianist nightly. Private parties. Closed thru 9/27. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th-88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.-Sun. 4:30-11. Private parties for 40-50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spec. D 5-6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

BRONX

SEASHORE—591 City Island Ave., 885-0300. Casual. American/Continental/seafood, Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., 718-624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar till 3 a.m. Pianist nightly. **(E)** AE, DC.

ROSSINI'S OF BAYRIDGE—8712 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L Tues.-Sun. noon-3. D daily 3-midnight. Private parties for 20-75. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

SENIOR'S—3752 Nostrand Ave., at Ave. Y, 718-743-5700. Casual. American. Spcls: fresh fish, mushk steak, roast duck with orange sauce. L Mon.-Fri. 11-4. Br Sat.-Sun. 10-3. D daily 4-10. Private parties for 25-200. **(I-M)** **AE, MC, V.**

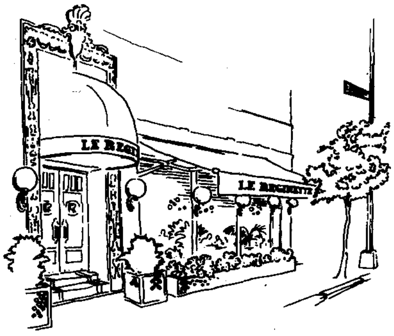
QUEENS

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATERS EDGE—44th Drive & the East River, L.I.C., 212-936-7110. Dress opt. Seafood. Spcls: lobster, centre cut swordfish, Norwegian salmon. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight, Sun. 5-11. Br Sun. noon-3. Ent. nightly. **(M)** **AE, DC, MC, V.**



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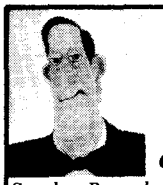

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OTHER EVENTS

PIER 17 OPENS—Wed., 9/11, is a big day at **South Street Seaport,** setting off (literally) five days of hoopla including fireworks by Grucci each night about 9:30, dance groups, strolling players, and music, music, music all day from noon till fireworks time. The new pier, a glass-and-steel pavilion, will be dedicated in a special ceremony Wed., beginning at 11:30 a.m., with balloons, banners, speeches, a fireboat water parade, and the U.S. Merchant Marine Band winding things up. Seaport entertainers and other performers take off from there—groups during the rest of the day and week include the New York Pops, Marie Brooks Caribbean Dance, the Brewery Puppet Theatre, the British Caledonia Pipe Band, Swing Street, the Schermerhorn Row Trio, the Nelson Riddle Orchestra. They and scores more will perform either on one of three stages or informally, and, of course, all of this is free. An added fillip at the Seaport: 9/14 and 15, we're invited to see lots of little tugboats tied up at the Museum piers, and, for children, tug films like "Little Toot," at the Program Center; from noon to 5.

HAYDEN PLANETARIUM, at the American Museum of Natural History, C.P.W. at 81st St. (873-1300). NOTE: exhibits open daily, but Sky Show is closed through 9/12. From 9/13, a double bill: "Halley's Comet: Once in a Lifetime," narrated by William Shatner, and "Hayden: The Golden Years," celebrating the Planetarium's 50th anniversary, with Charlton Heston as narrator. Mon.–Fri. at 1:30 and 3:30; weekends hourly 1–5, with an added 11 a.m. show Sat. $3.75; children to 12, $2.

AMONG FAVORITE STREET FESTIVALS of the season, **San Gennaro in Little Italy** ranks near the top of everybody's list—for food and fun, lights and crowds. From morning until long after dusk, you can sample all kinds of Italian delicacies, hot or cold, spicy sausages and smooth ices. Dates are 9/12–22, around Mulberry St., Worth to Houston Sts. And the area restaurants and cafes that aren't right on the scene will be celebrating at hon. during the festive period . . . Uptown and west, the **Morningside Street Festival,** 9/14, 10–6, spotlights the historic district of Morningside Heights, in the Columbia University neighborhood, near Broadway and 116th St. Six blocks on Morningside Drive will be devoted to antiques and arts dealers, food vendors, and entertainment, with proceeds helping to rehabilitate the park. At 1 p.m., a professional auctioneer will be host at a sale of architectural "finds," salvaged from demolished buildings—stained glass, fireplaces, doorknobs, pillars, statues, et al. At 4, David "Fathead" Newman will offer a free jazz concert on the lawn at 121st St., and walking tours will go on all day, to let visitors see what the neighborhood is all about. (Rain date, 9/15) . . . India is in our cultural news all over this issue, and it follows there'd be a festival in the proper mood: 9/14, there'll be the annual Rathayatra, or **Festival of the Chariots,** with a parade beginning at noon from Fifth Ave. and 57th St. down Fifth to Washington Square Park. You'll see 40-foot-high chariots, Indian music and chants, vegetarian Indian foods, exhibits, demonstrations of yoga, and more . . . More than one country will be saluted at the annual Queens **Ethnic Music and Dance Festival,** 9/14 at Bohemian Hall and Park, 29-19 24th Ave., Astoria. Beginning at noon in the park there'll be music and dance from Greece, Italy, central Asia, Armenia, Serbia, Romania, Albania, Yugoslavia, Macedonia. There'll also be afternoon workshops in folk dance, so that everybody can join in for the dancing party at night. Food and drink, also in the inter-ethnic mood, will be available all day. Or does that go without saying? Rain date—would it dare?—is 9/15.

MORE FAIRS, these in a back-to-nature category: The annual **Harvest Festival** of the Horticultural Society of New York will have on display the summer produce of home gardeners in the city's boroughs—vegetables and flowers of all kinds, with $1,000 in prizes, including some in children's categories, for "the most unusual," "the biggest," and more. On sale: jams and jellies, bulbs and gardening books, American Indian recipes and music. Dates are 9/13, 14, 10–6; 9/15, 10–5; at 128 W. 58th St. (757-0915). Admission's free . . . The Brooklyn Botanic Garden **Children's Garden Harvest and Crafts Fair** will show off the results of the summer's gardening projects, 9/14, beginning at 10 a.m. There'll be tours of the plots; exhibits and demonstrations of flower arranging, cooking, soil use; sales of homemade foods, potpourri, herbal products; children's activities like plant sculpting; square dancing 1–4; a basket raffle at 3:30. Free, at 1000 Washington Ave. (718-622-4433) . . . The Wholistic Health Center in Manhasset, L.I., will stage its **Fall Health Fair** 9/14, 15, noon–5, at 50 Maple Pl. There will be demonstrations and lectures, also free, in stress management, nutrition, martial arts, weight reduction, careers in the health fields; printed materials to take home, and more (516-627-0048).

NEW YORK EXPERIENCE—Multi-screen spectacle of the city's past and present. Shown on the hour, Mon.–Thu. 11 a.m.–7; Fri. and Sat. 11–8; Sun. noon–8. McGraw-Hill Building, Sixth Ave. near 48th St. (869-0345). $4.50; children under 12, $2.75.

MID-SEPTEMBER'S CALENDAR is full of special dates: At the New York Coliseum, the **Big Apple Fix-Up** is a big home-improvement expo, with hands-on displays that include flooring, tools, security systems (sign of the times!), paints, and lots more. Seminars, how-to workshops, and a new clinic by the Parsons School of Design that will advise us on closet space, kitchen layout, or other sticky problems—just take in a picture. At Columbus Circle; 9/13, noon–10; 9/14, 11–10; 9/15, 10–4; $5, or $4 if you take an apple . . . The **Comic Book and Collectibles Marketplace** is on again, 9/15, 10–4, at the Roosevelt Hotel's Colonial Room, Madison Ave. and 45th St.; admission's just $1, and you get to browse through all kinds of memorabilia and mementos, movie and TV stuff, even gum cards and wrappers, along with the comic books and paperbacks . . . **"16 Days of Glory"** is a film by Bud Greenspan about the 1984 Los Angeles Olympics, the behind-the-scenes goings-on as well as the highlights we remember. The East Coast premiere will be at Avery Fisher Hall 9/18, a benefit for the Central Park Conservancy, the New York Road Runners Club, and the Cappy Petrash Greenspan Foundation. $200; phone 808-8100 for availability . . . Two YWCA events this week, at the Lexington Ave. and 53rd St. branch: 9/11, 11:30–2 and 5:15–7, an **Open House,** where we can learn what's new and good at the Y this fall, from fitness to performing arts, language to career development; teachers in crafts and all of the above will be on hand to demonstrate and to answer questions. And 9/14, a **Square Dance** for everybody, with Pat Cannon and her Foot and Fiddle Dance Band; 8–11 p.m., $5, and you don't need either a partner or know-how to join in.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6 p.m.; Fri.–Sun. to 8. $3.75; to 12, $2.50.

TOURS

MONARCH BUTTERFLY MIGRATION—9/14 at Jones Beach, with Alley Pond's Julian Adams. Meet at 10 a.m., parking field No. 5, for a beach walk (718-229-4000). $2.

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). Phone for reservations and directions. "The Changing Shoreline," with urban historian Barry Lewis, along the shore of lower Manhattan; 9/14, the east shoreline, including South Street Seaport, the Vietnam Veterans Memorial, the Battery; 9/28 the west; each, 1-4; $8 . . . "Beyond Tilted Arc: About Public Art"; 9/17 at 6 p.m., 42nd St. with the Public Art Fund's Jenny Dixon; $8. Next tour 9/24 . . . Also, a free tour of Grand Central Station, each Wed. at 12:30; meet under the Kodak sign. And a free tour along a portion of Fifth Ave., each Thu. at 12:30; meet at the Urban Center, Madison Ave. at 51st St.

BEEKMAN PLACE/SUTTON PLACE—Walk with Adventure on a Shoestring (265-2663). 9/14 at 1, meet on N.W. corner of First Ave. and 50th St. $5.

CONNECTICUT RESTORATIONS, in Bridgeport, along with the P.T. Barnum Museum, with the Friends of the Parks (473-6283). 9/15 at Grand Central, catch the 12:05 to Bridgeport, and be met at 1:15 by Charles Brilvitch; take a sandwich. $12.60 round-trip fare, plus $1.

JAMAICA BAY MARSHES—Canarsie Pier to Barren Island. With the Shorewalkers of New York (663-2167). 9/15 at 10:30 a.m., meet at Canarsie Pier concession stand; phone for directions. $3.

GREENWICH VILLAGE: BOHEMIAN DAYS—In the footsteps of artists and playwrights seeking "cheap rents, free love, and artistic expression." Sun., through 10/26, 11 a.m. and 2; meet at Jefferson Market Library, Sixth Ave. at 10th St. $5 (924-7187).

UPPER WEST SIDE—Weekly walk with Vivian B. Awner, who explains what shaped the area, from the Dakota's early days to Art Deco. Every Sun. at 2; $6 (662-4042, for meeting place).

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Sprituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $23, reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $55; reserve 24 hours ahead.

MARKET TO MARKET IN THE WEST VILLAGE—A walk in the Village area close to the Hudson River, tracing its history and its progressive transformations. 9/14 at 11 a.m., meet at Christopher and West Sts. Guide, Michael Levin (924-7187). $5. Final walk of the season.

RADIO CITY MUSIC HALL—Backstage at the movie-stage showcase; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.25 adults, $4.75 students and senior citizens, $3 children (877-1800, ext. 512).

SOUTH STREET SEAPORT MUSEUM—Tours include "the best of the ships and buildings." Daily at regular intervals, from the Pilothouse; included in admission price to Museum complex: $4, seniors $3, children $2 (669-9400). Also 1½-hour cruises on the sidewheeler *Andrew Fletcher*; daily at 10 (Sat. and Sun. only), noon, 2, 4, 6, 8 (jazz cruises Thu., Fri., Sat.). Information: 964-9082.

SNUG HARBOR tours leave the Visitors' Center every Sun. at 2 p.m. The Cultural Center, 914 Richmond Terrace, S.I. (718-448-2500). Free.

URBAN PARK RANGERS—Tours and workshops; free unless otherwise noted. **Bronx:** 9/14 at 1, meet at the entrance to Van Cortlandt Park, Broadway and Mosholu Ave., for a walk along the park's Cass Gallagher Nature Trail (548-7880). 9/15 at 1, Meet in Bronx River Park, Bronx Park East at Lydig Ave., to learn all about water and how to conserve it (589-0096). 9/15 at 11 a.m., meet at Mosholu Pkwy. and the Grand Concourse for a look at architecture along the Concourse (548-7880) . . . **Brooklyn** (718-287-3400): 9/13 at 7 p.m., meet at Litchfield Villa, P.P.W. and 5th St., for a fireside storytelling session—all about superstitions. And please leave your black cat at home. 9/14 at 11 a.m., a horseback tour of Prospect Park. $20 to reserve the horse (718-287-3400). 9/15 at 1, meet at Grand Army Plaza for a geological trek in Prospect Park; take a 10X hand lens or magnifying glass . . . **Manhattan** (397-3091): 9/13 at 12:15, meet at the fountain, Broadway and Park Row, for a lunch-hour look at historic City Hall Park. 9/14 at 2, meet at Sixth Ave. and 42nd St., Bryant Park, for past-present-future look at the park. 9/15 at 2, meet at Belvedere Castle in Central Park, 79th St. south of the Great Lawn, to learn how to predict weather through signs of nature. 9/15 at 6 a.m., meet at C.P.W. and 96th St. for a leisurely walk among woodchucks, raccoons, rabbits, and birds . . . **Queens** (718-699-4204): 9/14 at 1, a horseback tour of Forest Park; $12 to rent the horse (718-699-4204) . . . **Staten Island** (718-442-1304): No walks this week.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill leads tours in city parks in search of fruits, herbs, nuts, vegetables, etc. that grow where you least expect them. Each tour, 11:45 a.m.–4, $15; $20 late registration (718-291-6825). Phone for meeting places. 9/14, Alley Pond woods, Queens. 9/15, Inwood Park.

WILD FOODS, HERBS, AND DEVAS—"Magical nature walks" with Madeline Green (777-5658), who shows you how to identify and use plants. 9/14, Conservatory Garden, Central Park. 9/15, Inwood Hills, Manhattan. $15; phone for meeting places.

NATURE WALKS—Clay Pit Ponds State Park Preserve, S.I. (718-967-1976): 9/15, 22 at 11 a.m., a summer nature walk; free . . . Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): 9/11, 13 at 10 a.m., a woodland walk, with stops at Decodon and Turtle ponds; $1. Wetland walks, Sun. at 1; $1 . . . Wave Hill, 249th St. and Independence Ave., Bronx (549-3200): 9/14 at 2:15, a butterfly walk with Lambert Pohner, in the gardens; free, with weekend admission, $2. 9/15, 8 a.m., an urban-ornithology walk in Van Cortlandt Park; $5; phone for meeting place. A greenhouse-and-garden walk, every Sun. at 2:15. Free with weekend admission, $2.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Call 718-204-1112 for schedule of country hikes. 9/15, a 5-mile hike in the Staten Island Greenbelt, ending up at Richmondtown Restoration. 9/15 at 1, meet in Richmondtown, at Richmond and Arthur Kills Rd. (718-698-2886). Free.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). Also: 9/14 at 1, meet at statue of William K. Seward at 23rd St. and Broadway, outside Madison Square Park, for a walking tour of the old Tin Pan Alley (988-8296); $1.

COUNTRY CYCLING—Write 140 W. 83rd St., New York 10024 (874-5151) for schedule. $18 without transportation, $27 with; rental available. Reservations required. 9/14, L.I. South Shore. 9/15, N.J. horse farms.

ROADTREK—Bicycle tours of rural areas. A van leaves from the promenade on E. 83rd St. and East End Ave.; $25. Phone 861-5067 for information, newsletter, and to register. 9/15, New Hope, Pa.; advanced level.

SPORTS

BASEBALL—**Mets:** Shea Stadium, Flushing (718-507-6387). $7.50–$9. 9/10, 11 at 7:35, 9/12 at 1:35 vs. St. Louis; 9/16, 17 at 7:35 vs. Philadelphia . . . **Yankees:** Yankee Stadium, Bronx (293-6013). $1.50–$9.75. 9/12, 13, 14 at 8, 9/15 at 2 vs. Toronto.

HORSE RACING—The thoroughbreds are at Belmont for the fall meeting, through 10/21 (718-641-4700). Daily except Tue., post time at 1. $2, $5. Featured races: 9/14, the Sanford; 9/15, the Adirondack; 9/16, the Empire; 9/17, the Travers.

STEPS—9/15: Redbook Two-Mile Run and Quarter-Mile Pee-wee Run, starting at Tavern on the Green—little people at 9:15 a.m., big boys at 9:30. Free T-shirts for all. $8 entry fee. New York Road Runners Club: 860-4455.

CHILDREN

PUPPET PLAYHOUSE—"Three Tales of Hans Christian Andersen," featuring "The Nightingale," "The Ugly Duckling," and "The Emperor's New Clothes," presented by Pegasus Productions. 9/14 at 11; Martin Theatre, 108 E. 89th St.; $3 (reservations suggested: 879-3316).

MEDIEVAL AFTERNOON—"Art of Courtly Dance," presented by the Medieval Festival Guild, 9/15 at 1. Holy Trinity Church, at 20 Cummings St., Inwood (one block north of Dyckman St., on Broadway). Free (927-3700).

BRITANNICA BOOKWORM will be at the Albee Square Mall (1 DeKalb Ave., Brooklyn), through 9/15. If you catch her wriggling through the mall, you'll receive a bookmark and ruler; ask for her picture and enter a coloring contest. Free (718-522-5552).

LITTLE PEOPLE'S THEATRE COMPANY presents "Goldilocks and the Three Bears" at 1:30 and "Humpty Dumpty Falls in Love" at 3, every Sat. and Sun. through 10/17. 39 Grove St. $4 (reservations required: 765-9540).

THEATER WORKSHOP presents "Andersen's Fairy Tales," a musical by Barbara Schaap that includes "The Ugly Duckling," "The Little Match Girl," and "The Princess and the Pea." Sat. at 1 and 3:30 p.m., Sun. at 1, through 9/29. 317 Merrick Rd., Lynbrook, N.Y. $4 (reservations required: 516-599-1982).

FRIENDS WITH NATURE—The Crotona Urban Park Rangers invite children to join a two-hour workshop every Sat. at 11:00 a.m., through October. Activities will vary but include movies, nature hikes, arts and crafts. Crotona Park Boathouse, by Indian Lake, Crotona Park, Bronx. Free (589-0096).

CHILDREN'S VARIETY SERIES—Saturdays in Sept. at 10:30: Parent-Tot Nature Programs—plants, seeds, birds, animals' homes, clay and its uses, are all explored; Clay Pit Ponds State Park Preserve, Carlin St., off Sharrotts Rd., Charleston, S.I. All events free; 977-8240 for information.

STORYTELLING—Diane Wolkstein reads from her own collection, "The Magic Orange Tree and Other Haitian Folktales," accompanied by guitarist Shirley Keller, 9/14 at 11:00 a.m. Hans Christian Andersen statue by the Model Boat Pond, Central Park off Fifth Ave. and 72nd St.; free.

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. $3.50; adults, $4.

13TH STREET REPERTORY COMPANY—Sat. at 1, "The Empire Laughs Back"; Sun. at 1, "Rumpelstiltskin." Sat. and Sun. at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5. Reservations a must; all adults must be with a child.

METROPOLITAN MUSEUM OF ART—At the Uris Center for Education, 9/14, 15: "Stories From Ancient Rome." Weekend activities include gallery talks, sketching, studio workshops, films, drawing classes. Fifth Ave. at 81st St. 570-3932 for more information.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 9/14 at 1: "Seed Travels"— learn with Princess Belva how park seeds are built to travel, some as helicopters, some as hitchhikers. 9/15 at 2:30: "The King's Men"—the Kings County Shakespeare Co., Inc., presents a Shakespeare sampler. Events free but must reserve for "Seed Travels."

CHILDREN'S MUSEUM OF MANHATTAN—Formerly "G.A.M.E.," at the Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.–Sun. 1–5; weekends, children $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, performance area . . . "Comics Come Alive," comic-strip art through the centuries . . . 9/14, 15: "Mix and Match Animals"—create fantasy creatures, using art material provided for you, and your own imagination. Saturday at 2, participate in the creation of a Museum Katzenjammer Kid cartoon strip, with Angelo De Cesare, King Feature staff cartoonist. On Sun., hear an Urban Park Ranger tell about his adventures in the "wilds" of NYC. Free with museum admission.

AMERICAN MUSEUM OF NATURAL HISTORY—C.P.W. at 79th St. (873-1300). Mon., Tue., Thu., Sun. 10 a.m.–5:45 p.m.; Wed., Fri., Sat. 10–9 p.m. $1.50 suggested admission; adults, $3.

NEW YORK AQUARIUM, W. 8th St., Brooklyn. Walruses, dolphins, sea lions, whales, sharks. Electric-eel demonstration, 11:15 a.m., 2:45, 4:30; shark feeding, 1:45; penguin feeding, 11:45 a.m., 3:45. Aquarium hours: 10 a.m.–5 (718-266-8500); $3 adults, $1.25 children 2–12 (under 2 free), senior citizens free on Mon.–Fri. after 2 p.m.

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KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, every Mon.-Sat. from 5-9, George Andre. Fri.-Wed. from 9-2 a.m., Melcio Milito and his new group. Thurs., Mario Toledo - Choros from Brazil. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 9/11, Vernel Founier Trio. 9/13,14, Richard Schulman Trio. 9/15, Barbara Berlind and her trio. 9/16, Jam Session hosted by Mark Morganelli. 9/17, Kellis Ethridge Quartet. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 9/15, Author! Author! Author! starring Blossom Dearie, Bob Dorough and Dave Frishberg. 9/16, Paul West All Stars. 9/17-22, Phil Woods Quintet; Laurel Masse and her group. Shows at 9 and 11 with an extra show Fri.-Sat. at l a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. Thru 9/14, Tower of Power; Alan Havey. 9/19-22, Just Once ... A Love Story About Feeling the Magic .. Just Once featuring the lyrics and music of Barry Mann and Cynthia Weil. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 9/14, Tommy Flanagan with George Mraz. Sets from 9:45. **AE, CB, DC, MC, V.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 9/11, Brian Smith & Michael Logan. 9/12-14, Carla White & Jeremy Kahn. 9/16, Julia Holmes & Marvin Horne. 9/17, Bob Cunningham and Melvin Sparks. 9/18, Vic Juris & Jon Burr. Music from 9:30. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Sat., The Great Atlantic Jazz Band. Music Tues.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. **AE, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 9/14, Walt Michael and Company. 9/21, Mountain Laurel Bluegrass Band. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 9/15, Joe Henderson All Star Quartet. 9/16, Les Paul Trio. 9/19-22, Kenny Rankin. Shows Sun.-Thurs. at 9 & 11, Fri.-Sat at 8, 10, & midnight. **AE, MC, V.**

FOLK CITY—130 W. 3rd St., 254-8449. 9/13, Kinvara featuring Dolores Keane. 9/14, 25th Anniversary Concert at Pier 84 featuring Eric Andersen; Buskin & Batteau; Paul Butterfield; Frank Christian; Ferron; Arlo Guthrie; Roger McGuinn; Melanie; Odetta; Tom Paxton; The Roches; Suzanne Vega; The Violent Femmes and others. 9/15, Comedy. **No credit cards.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. Thru 9/12, Niels Lan Doky. 9/13,14, Niels Lan Doky & Ray Drummond. 9/15-17, Vladimir Shafranov. **Upstairs:** 9/12 at 9, Leata Galloway with Thomas Spahn, followed by Teri Thornton at 11. 9/13 at 9, Ellen Foley with Marc Shaiman, followed by Gail Boggs with Brenda Madison at 11, and the Mario Cantone Comedy Show at 1 a.m. 9/14 at 9, Bob Whitmore, followed by Music and Comedy Showcase at 11 & 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. Wed.-Sat. 10-3 a.m., singer Alicia Sherman with Peter Madsen on piano and Phil Bowler on bass. Mon. 10-3, singer pianist Baba Motta with John Belzaguy on bass. Tues. 10-3, Chuck Wayne Trio. Sun., 5-10, Stan Edwards Duo. Mon.-Fri., 5-10, Sorrow Astrasa. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 9/11 at 8, Stephanie Murphy. 9/12 at 9, Pauline Conboy with Henry Jones. 9/13 at 8, Sidney J. Burgoyne; Pauline Conboy at 10:30. 9/15 at 8:30, Jay Leonhart with Mike Renzi. 9/18 at 8, Donna Stearns. **AE,CB,DC,MC,V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Lee Musicker plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. **AE, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.-Sat from 9:30 p.m., Sun.-Mon from 9. Thru 9/14, pianist Cedar Walton with Ron Carter on bass. 9/15,16, pianist Bill Charlap. 9/17-21, pianist Junior Mance with Marty Rivera on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 9/14, *The Roots of American Jazz,* with Eddy Davis and the Turn of the Century Minstrels, Tues.-Sat at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. 9/17-10/26, Kaye Ballard. Closed Sundays. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 9/13,14, Milt Jackson - Ray Brown Quartet with Cedar Walton and Mickey Roker. **AE, CB, DC, MC.**

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/Continental restaurant. 9/11,17, Nina Menge & Jon Weiss. 9/12, Nina Sheldon. 9/13,14, Phoebe Legere. 9/15, David Geist. 9/16, Keith McDonald. Music from 9:30. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 9/13, Johnny Thunders ; Angels in Vain. 9/14, The Weathergirls. 9/16, Subject Object. 9/18, Lone Justice. **No credit cards.**

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 9/11, Tex Allen with Kirk Lightsey, Richard Perry, Steven Johns, Santi Debriano. 9/12, Scott Robinson with Niles Lan Doky, Klaus Suonsaari, Ira Coleman. 9/13,14, Who It Is. **MC, V.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat., 2-6. Legendary trumpeter Doc Cheatham, Sun 3-7. Thru 9/15, McCoy Tyner. 9/16, Gil Evans' Orchestra. 9/17-22, James Moody. **AE, MC, V.**

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. Thru 9/14, Dee Dee Bridgewater sings, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. 9/15 at 8:30, The Sherry Winston Band. 9/17-28, singer/entertainer Teresa Burrell. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 9/11, Mighty Joe Young. 9/12, The Pfister Sisters. Shows from 9 p.m. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 9/15, Larry Coryell Quartet featuring Emily Remler, Buster Williams, Billy Hart. 9/16, Mel Lewis and the Jazz Orchestra. 9/17-22, Herbie Hancock, Ron Carter and Tony Wiliams. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 9/11-15, The Jimmy Knepper Jazz Sextet featuring Dick Katz on piano. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8. Thru 9/14, pianist Hal Schaffer with Harvie Swartz on bass. 9/15, guitarist Gene Bertoncini with Michael Moore on bass. 9/16, pianist Jim Roberts with Brian Torff on bass. 9/17-21, pianist Jane Jarvis with Milt Hinton on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. 9/11, The Ventures. 9/13, Bud Moffett Band. 9/14, Beat Rodeo; The Bud Moffett Band. 9/15, Memphis Slim; Legendary Blues Band. 9/17,18, Denny Laine, Steve Holly, Lindsey Bridgewater, and Joe Hubbard. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 *Eighth Ave., bet. 26th & 27th Sts.,* 924-3499. Restaurant with cabaret. Thru 9/15, comedian John Kassir, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J. J. Wall and Bill Scheft. **AE.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 9/12, comedians Jacki Mason, Danny Curtis with the Dangerfield Trio, Mon.-Thurs. at 9 & 11:15. 9/13,14, comedians Richie Gold, Hiram Kasten, Nancy Redman, Barry Berry, Fri. at 9 & 11:30, Sat. at 9 & midnight. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, King & Mende, Sun.-Thurs. 8-4 a.m., Fri. & Sat. two shows at 8 & midnight. **No credit cards.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam and comedian Terry Day. Thurs., magician Joe Monte and Terry Day. Fri.-Sat., magicians Imam and Eric DeCamps. Tues.-Thurs. at 9:30, Fri. at 9 & 11. AE, MC, V.

DISCO/DANCING

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. **AE.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 9/14, Joe Barone and Lilyann Carol, with their trio, alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8 p.m.-3 a.m. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20- piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 9/11, Mario Rivera and the Salsa Refugees. 9/12, Pablo Moses and the Revolutionary Dream Band. 9/13,14, Pe De Boi. 9/15, Messe Caline. 9/18, Dance Merengue with Wilfredo Vargas. 9/19, Reggae with Ras Michael and the One Vibration Band. **AE, V.**

VISAGE—610 W. 56th St., 247-0612. Multi-level disco club with live entertainment including pool and ice shows. Open Tues.-Sat. 10 p.m.-4 a.m. **AE, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. 9/11-10/12, John Wallowitch the 'American Noel Coward,' sings and plays his own songs, Wed.-Sat. at 6:30 . . . Thru 9/28, Montgomery, Plant and Stritch, every Wed.-Sat at 9. 9/12-14 at 11, The Joe Derise Ten-Tette. 9/17 at 9, Helen Klass. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a richly spiced revue *Panache*, produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only*, an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and bellydancers performing continuously, from 10 p.m. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—28 Cornelia St., bet. Bleecker and West Fourth Sts., 242-9557. 9/13, Marjorie Benjamin; Ben Carter. 9/14, Barbara Lea; Wes McAfee. 9/15,22 at 8 and 10, Bruce Vernon Bradley and May Ellis star in a new musical revue, *A Taste of British Music Hall*. 9/17, Cynthia Crane; Bob Goldstone. 9/18, Loria Parker; Wes McAfee. **No credit cards.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985*, a musical comedy revue by Gerard Alessandrini starring Fred Barton, Susan J. Jacks, Herndon Lackey, Nora Mae Lyng and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 9/12, Loretta Karbon. 9/13, Montage. 9/14, Linda Lauter; Ricky Ritzel. 9/17, Leigh Clarkgranville. 9/18, Grace Cosgrove. 9/19,20, Joyce Lyons. **AE, MC, V.**

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 9/29, the Panama Francis and the 'Savoy Sultans,' play for dancing, nightly except Mon. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer Julie Wilson accompanied by pianist Billy Roger in *'S Wonderful, 'S Marvelous, 'S Julie, A Gershwin Celebration*, Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 10/12, singer-pianist Steve Ross, every Tues.-Sat. at 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.-Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.-Sat. from 5-8, followed by Paul Roth, Tues.-Sat. 8-1 a.m., and

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RESERVATIONS

Fall... and the city's alive again!
Great sites for late nights and entertaining evenings are listed here.

AMAZONAS
492 Broome Street
966-3371
Enjoy the soft, sensual sounds of Helcio Milito's *tamba* and his group in an intimate, exotic atmosphere that you'll forever remember. A Brazilian experience in New York. AE, CB, DC.

AMERICAN FESTIVAL CAFE
at Rockefeller Plaza
20 West 50th Street
246-6699
Pre-theater dinner M-Sat 5–6:30 P.M., $19.75. A la carte dinner and supper features American regional specialties. Free parking M-Sat after 5:30 P.M.; from 10:00 A.M. Sun. Major credit cards.

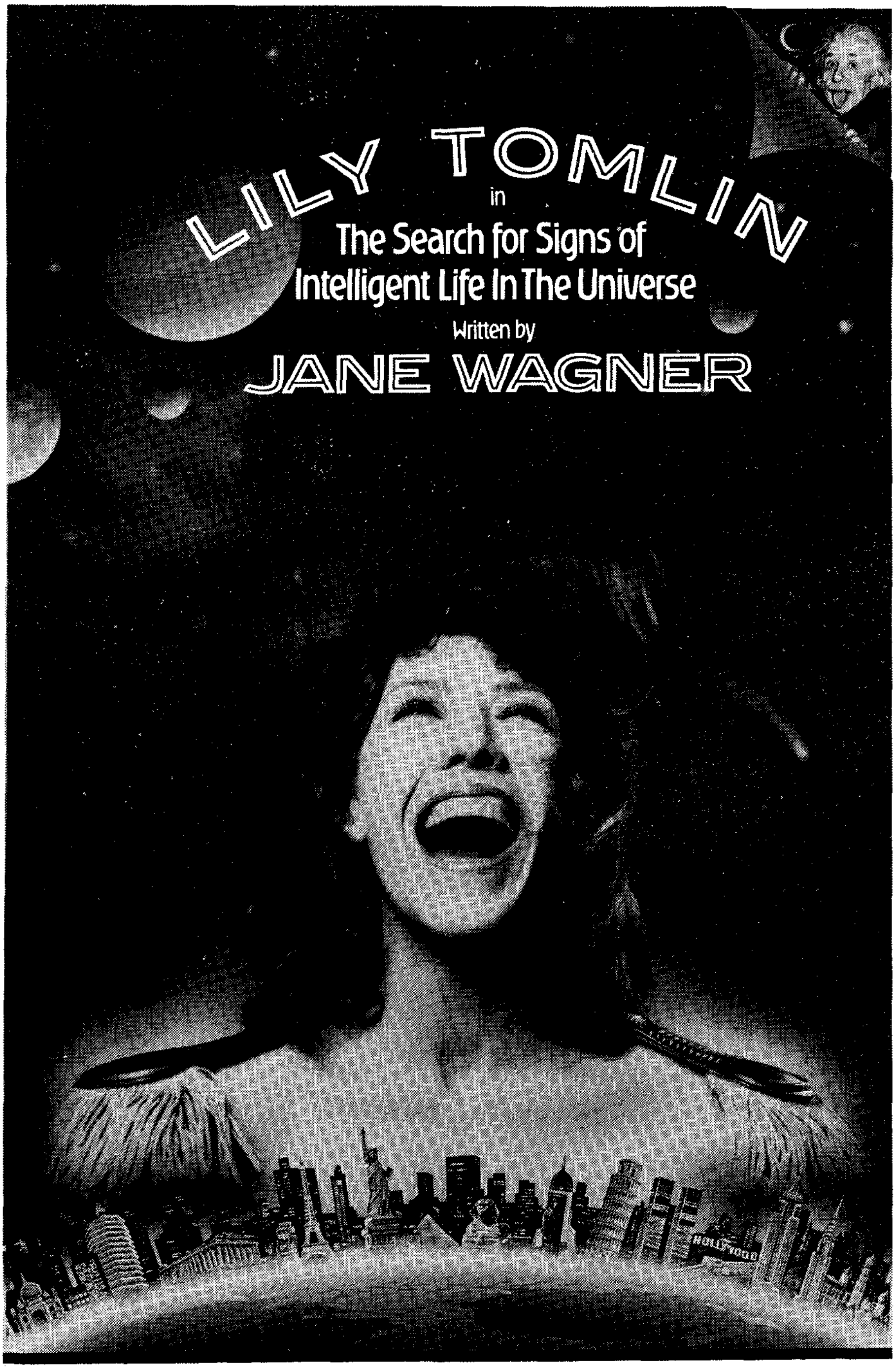
BARBETTA
321 West 46th Street
246-9171
For elegant dining late into the night. Open after the theatre, opera, ballet. Serving a full dinner or light supper in a glittering interior or exuberantly verdant garden. Major credit cards.

BRASSERIE
100 East 53rd Street
751-4840
We never close. Pre-theater dinner, dinner, and supper until 6:00 A.M. French/Alsatian specialties, hamburgers, onion soup. Late-night Champagne supper. AE, CB, DC, MC, V.

THE IMPROVISATION
358 West 44th Street
765-8268
The original comics' showcase, incubator of superstars from Pryor to Piscopo. Still best young comics around. Sun-Thurs: 8–4. Fri-Sat: 8 and midnight.

NIRVANA
1 Times Square Plaza 486-6868
30 Central Park South 486-5700
Two great restaurants. "Great places to have a party.... Step off the elevator and you are in mogul paradise" —*New York Magazine.* "Stunning view, luxurious dining, gracious service, realistic prices" —*Playbill.* Major credit cards.

TOP OF THE SIXES
666 Fifth Avenue 757-6662
Spectacular view of city lights from 39 stories above Manhattan. Piano/vocalist in lounge. T-Sat 7:30 P.M.–midnight. Hors d'oeuvres available in lounge. Major credit cards.


LILY TOMLIN
in
The Search for Signs of Intelligent Life In The Universe
Written by
JANE WAGNER
HOLLYWOOD

PERFORMANCES BEGIN THURSDAY, SEPTEMBER 12
TUES. at 8, WED. at 2 & 8, THURS. at 8, FRI. at 7 & 10, SAT. at 2 & 8

Call Tele-charge: (212) 239-6200
Open 24 hours a day—7 days a week

PLYMOUTH THEATRE 236 West 45th Street

pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues.,Thurs.–Sun. from 7–midnight, Mon. & Wed., pianist Betsy Hirsch takes over. Every Mon.–Fri., from 3-7, pianist Spencer Glanz, and Sat.–Sun., Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.–Fri. 6–11. Sat.–Sun.pianist Nancy Winston, 6–11. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30–1:30 a.m. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon., 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

BACKGROUND MUSIC

CHINESE TEA ROOM—165 W. 56th St., 757-9522. Oriental restaurant with jazz-pianist Ellis Larkins every Mon.–Sat. 9–midnight. **AE, DC, MC, V.**

DIVINO—1542 Second Ave., bet. 80th–81st Sts., 517-9269. Every Tues., Wed. & Sat. from 9–1 a.m., Melvin Jefferson plays the music of Cole Porter and Rodgers & Hart. Thurs. & Fri., Nancy Marano plays famous Broadway show tunes, past and present. **AE, DC, MC, V.**

WATER'S EDGE—44th Drive & the East River, LIC, 718-392-4055. Restaurant with international fare. Pianist Bill Halsey, Wed.–Sat. from 7:30. Peter Maleverni plays Sun. from 5, Mon.–Tues. from 7:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St., 757-0788. 9/11–14 at 8, *The Wonder Years* - musical revue; Sharon McNight at 11. 9/15 at 8:30, Brenda Braxton; Bruce Hopkins at 11. 9/16 at 8:30, Jane Burbank; Hal & David at 11. 9/17 at 8:30, Ann Hampton Callaway; Hal & David at 11. **No credit cards.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 9/11–14 at 8, Bernard Granville sings *The Best of Bernard Granville.* 9/12 at 10, comics Karen Lorshbough & David Bickford. 9/13,20 at 10, comic Jeffrey Essmann. 9/16 at 10, For Play - improv. group. 9/17 at 10, *Miss Gulch Returns,* musical revue. **No credit cards.**

HANRATTY'S—1754 Second Ave., 289-3200. Thru 9/14, Henry Francis. 9/15, Keith MacDonald. 9/16, John Colianni. Sun.–Thurs. at 8:30 & 10:30, Fri.–Sat. at 9 & 11. **AE.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Teddy Robinson, Mon.–Sat. 8–1 a.m. **AE, CB, DC, MC, V.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.–Sat. from 9:30–1:30 a.m. Singer-pianist Frank Underwood, Sun.–Tues. from 8:30–12:30. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.–Sat. from 8:30 p.m. **AE, MC, V.**

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.–Sat. 11:30 to closing. **AE, DC.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Sat., Bobbi Miller. Thurs., Bucky Bucholtz. Fri., Charlene Bryant. Music from 8. **AE, DC, MC, V.**

TED HOOK—256 W. 52nd St., 247-4949. Ted Hook's latest restaurant/piano-bar with Ronny Whyte at the piano every Tues.–Sat. from 10 p.m. On Mon., Ronnelle Bright takes over. **AE,MC,V.**

RADIO
HIGHLIGHTS

Wed., Sept. 11

3:00/WNCN—Liszt: Hamlet; **Nardini:** Sonata for Violin in D.

WNYC—Sondheim: Music from *Stavisky*.

4:04/WQXR-AM/FM—Schroter: Piano Cto #3 in C; **Vivaldi:** Trio for Violin, Lute & Continuo in g.

5:00/WNCN—Vivaldi: Cto for Cello, Strings, & Continuo in a; **Mozart:** Fantasia in c.

7:03/WQXR-AM/FM—Chabrier: Gwendoline: Ov; **Haydn:** Trumpet Cto in E-Flat.

7:30/WNYC—Amram: Shakespearean Cto; **Berkeley:** Serenade for Strings.

8:05/WQXR-AM/FM—Handel: Cto Grosso in B-Flat, Op. 6, #7; **Schumann:** Piano Cto in a.

9:00/WNCN—Lyric Opera of Chicago. **Tchaikovsky:** Eugene Onegin (Brendel, Freni, Dworsky, Ghiaurov, Orch of the Lyric Opera of Chicago/Bartoletti). Simulcast with WNET-TV/Channel 13.

Thurs., Sept. 12

3:00/WNCN—Weber: Der Freischutz: Ov; **Haydn:** Cto for Cello in D, Op. 101.

WNYC—Historic **Shostakovich** recordings. Sym #6 (Reiner); Piano Cto #1 (Kapell); Cello Sonata (Rostropovich); Piano Works (Shostakovich).

4:04/WQXR-AM/FM—Purcell: Abdelazar: Suite; **Haydn:** London Trio #1; **Mozart:** Rondo in A.

5:00/WNCN—Nicolai: Merry Wives of Windsor: Ov; **Giustini:** Sonata for Piano #7 in G.

7:03/WQXR-AM/FM—Romberg: The Student Prince (Members of the New York City Opera).

7:05/WNYC—Bach: Cantata #208; **Grainger:** Blithe Bells.

8:00/WNCN—Handel: Cto Grosso in a, Op. 6, #4; **Rossini:** Otello: "Assisa a'pie d'un salice."

WNYC—Concertgebouw Orchestra. Colin Davis, conductor. **Beethoven:** Leonore Ov #3; **Sibelius:** Sym #6 in d, Op. 104; **Stravinsky:** Agon; **Debussy:** La Mer.

8:06/WQXR-AM/FM—Platti: Piano Cto #2 in c; **Bax:** Tintagel.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Simon Estes, baritone, and Paul Liljestrand, piano. **Mozart:** Per Questa bella mano; **Wolf:** Michelangelo Lieder.

Fri., Sept. 13

3:00/WNCN—Chopin: Fantasy on Polish Airs in A, Op. 13; **Rimsky-Korsakov:** Christmas Eve: Suite #2.

WNYC—Schmidt: Book of the Seven Seals.

4:04/WQXR-AM/FM—Beethoven: Leonore Ov #2; **Handel:** Trio Sonata in g, Op. 2, #5.

5:00/WNCN—Mozart: Minuets; **Corelli:** Sonata for Violin & Continuo in F, Op. 5, #4.

7:00/WNCN—Brooklyn Philharmonic. Lukas Foss, conductor. With violinist Young Uck Kim. **Nielson:** Dream of Saga; **Mendelssohn:** Reformation Sym.

WNYC—The Opera Box. Opera and the history of singing in the 20th century.

7:03/WQXR-AM/FM—Mozart: Horn Cto #3 in E-Flat; **Liszt:** Hungarian Rhapsody #14.

8:00/WNYC—Rossini: La Donna del Lago.

8:05/WQXR-AM/FM—Brahms: Piano Cto #1 in d.

9:00/WNCN—Great Performances. English Chamber Orchestra, with violinist Gidon Kremer. **Vivaldi:** Four Seasons, Op. 8, #1–4. Simulcast with WNET-TV/Channel 13.

Sat., Sept. 14

10:00 a.m./WNCN—Haydn: Sym #18 in G; **Dvorak:** Carnival Ov, Op. 92.

10:04 a.m./WQXR-AM/FM—Jenkins: Fantasia, "Newark Siege"; **Haydn:** Cello Cto #2 in D.

11:00 a.m./WNYC—Vaughan Williams: A Sea Sym.

12:00/WNCN—Bizet: L'Arlesienne: Suite #2; **Beethoven:** Sonata for Piano #13 in E-Flat, Op. 27, #1.

WNYC—Library of Congress Chamber Music. The Twentieth Century Consort with The Emerson Quartet. **Wagner:** Siegfried Idyll; **Berg:** Lyric Suite.

1:00/WNCN—Bach: Chorale Prelude, "In dir ist Freude"; **Beethoven:** Cto for Violin in D, Op. 61.

2:00/WNYC—Schumann: Humoreske.

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Gounod:** Romeo et Juliette (Kraus, Malfitano, Quilico, Orch National du Capitol de Toulouse/Plasson).

3:00/WNCN—Haydn: Cto for Trumpet in E-Flat; **J. C. Bach:** Cto for Bassoon in B-Flat.

5:05/WQXR-AM/FM—Music Mountain Chamber Music Series.

6:00/WNCN—Bach: Cto for Harpsichord #5 in f; **Sibelius:** Karelia Ov, Op. 10.

8:00/WNCN—Artist's Image. Victoria de los Angeles, soprano. **Handel:** Acis and Galatea: "As when the dove laments her love."

WNYC—Copland: Piano Cto; **Freeman:** I Remember Rio.

8:30/WNYC—British Festival. **Bliss:** Fanfare Prelude; **Handel:** Two Coronation Anthems, "The King Shall Rejoice," "Zadok the Priest."

9:00/WKCR—Opera Topics. Lorenzo Alvary, host. G. B. Viotti International Singing Competition in Vercelli, Italy.

WNCN—Saturday Night Opera. **Massenet:** Werther (Buchanan, von Stade, Carreras, Allen, Lloyd, Royal Opera House Orch, Covent Garden/C. Davis).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christopher Hogwood, conductor. **Handel:** Water Music; Cto for Two Orchs; Royal Fireworks Music.

9:30/WKCR—Opera Fanatic. A Kirsten Flagstad Celebration. **Wagner:** Der Fliegende Hollaender; **Strauss:** Elektra.

Sun., Sept. 15

9:04 a.m./WQXR-AM/FM—Rameau: Le Temple de la Gloire; **Mozart:** Violin & Piano Sonata in D.

10:00 a.m./WNCN—Classic Guitar. **Albeniz:** Bajo la Palmera, Op. 212; **Giuliani:** Variations on "I bin a Kohlbauern Bub," Op. 49.

WNYC—Keyboard Concert. Early and late works by **Chopin**, **Beethoven**, and **Prokofiev**.

11:00 a.m./WNCN—Vaughan Williams: Fantasia on a Theme by Tallis; **Verdi:** Macbeth: Ballet Music.

12:00/WNYC—Brooklyn Academy of Music Chamber Music. **J. S. Bach:** Sonata in A; **Schoenberg:** Ode to Napoleon.

1:00/WNCN—Milwaukee Symphony Orchestra. Lukas Foss, conductor. With contralto Maureen Forrester and the Wisconsin Conservatory Symphony Chorus. **Ruggeri:** Memento Mori; **Brahms:** Tragic Ov, Op. 81; Alto Rhapsody, Op. 53; **Schubert:** Standchen; **Saint-Saens:** Sym #3 in c, Op. 78, "Organ."

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor. With pianist Claudio Arrau. **Haydn:** Sym #22 in E-Flat, "Philosopher"; **Ravel:** Daphnis et Chloe: Suite #2; **Beethoven:** Cto #5 in E-Flat for Piano & Orch.

4:00/WNCN—Haydn: Piano Trio in e; **Schein:** Banchetto Musicale: Suite #3 in A.

5:00/WNYC—British Festival. The choir of King's College Chapel, Cambridge, performs works by **Sweelinck, di Lasso, Byrd**, **Bach**, **Blow**, others.

6:00/WNCN—Various: Lute Works of the Renaissance; **Schumann:** Papillons, Op. 2.

7:00/WNYC—Schnittke: Piano Qnt; **Brahms:** Zigeunerlieder.

8:00/WNYC—Pipedreams. Americana Revisited. Recordings from the archives of the Organ Historical Society. Works by **Stebbins**, **S. & C. Wesley**, **Rheinberger**, **Archer**, **Hohvaness**, others.

8:05/WQXR-AM/FM—Delta Opera House.

Mon., Sept. 16

3:00/WNCN—Hummel: Cto for Trumpet in E-Flat; **Locatelli:** Cto Grosso, Op. 4, #10.

4:04/WQXR-AM/FM—Ravel: La Valse; **Haydn:** Divertissement #2 in G.

5:00/WNCN—Mendelssohn: Midsummer Night's Dream, Op. 21: Ov; **J. C. Bach:** Ov #1 in D.

6:00/WNCN—Mozart: Serenade #13 in G, "Eine Kleine Nachtmusik"; **Handel:** Solomon: Arrival of the Queen of Sheba.

7:00/WNYC—Hindemith: Piano Sonata #1; **Rore:** Madrigals.

7:03/WQXR-AM/FM—Valentine: Sonata in C; **Beethoven:** The Creatures of Prometheus.

8:00/WNCN—Handel: Cto Grosso in B-Flat, Op. 6, #7; **Wagner:** Tannhauser: Ov.

WNYC—Bach Gesellschaft. French Suite #5 in G; Well-Tempered Clavier, Book I: Prelude & Fugue #7 in E-Flat.

8:05/WQXR-AM/FM—Saint-Saens: Piano Cto; **Hindemith:** Concert Music for Strings & Brass.

9:00/WNCN—Great Concerts From the Y. Recorded at the 92nd Street Y. With violinist Pinchas Zukerman and pianist Marc Neikrug. **Beethoven:** Sonata for Violin & Piano in D, Op. 12, #1; **Saint-Saens:** Sonata for Violin & Piano, #1 in d, Op. 75.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor. With violinist Malcolm Lowe, soprano Sylvia McNair. **Schuller:** Seven Studies on Themes of Paul Klee; **Bruch:** Violin Cto #1; **Poulenc:** Gloria.

Tues., Sept. 17

3:00/WNCN—Cantallos: Sonata for Piano in c; **Gershwin:** An American in Paris.

WNYC—Brahms: German Requiem; **Strauss:** Metamorphosen.

4:04/WQXR-AM/FM—Chopin: Etudes, Op. 10: #1–6; **Mozart:** Sym #24 in B-flat.

5:00/WNCN—Handel: Sonata for Violin & Continuo in F, Op. 1, #12; **Albinoni:** Adagio for Organ & Strings in g.

6:00/WNCN—Vivaldi: La Stravaganza: Cto for Violin in G, Op. 4, #12; **Tchaikovsky:** Swan Lake, Op. 20: Black Swan Pas de deux.

7:03/WQXR-AM/FM—C. P. E. Bach: Sym in G; **Bartok:** Dance Suite.

7:05/WNYC—Rossini: La Boutique Fantasque; **Monteverdi:** Balletto—De la bellezza.

8:00/WNCN—Telemann: Trio Sonata in c; **Mendelssohn:** Fair Melusina Ov, Op. 32.

8:05/WQXR-AM/FM—Tchaikovsky: Piano Cto #2 in G.

9:00/WNCN—Caramoor Festival. Broadcast of concerts performed live at the Caramoor Estate.

9:06/WQXR-AM/FM—Montreal Symphony Orchestra. Zubin Mehta, conductor. **Wagner:** Rienzi Ov; **Schoenberg:** Chamber Sym #1.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, September 11-13 and 16-17

② **WCBS**
212-975-4321
④ **WNBC**
212-664-4444
⑤ **WNEW**
212-535-1000
⑦ **WABC**
212-887-7777
⑨ **WOR**
212-764-7000
⑪ **WPIX**
212-949-1100
⑬ **WNET**
212-560-2000
㉑ **WLIW**
516-454-8866
㉛ **WNYC**
212-669-7800
Ⓗ **HOME BOX OFFICE**
212-484-1100
Ⓝ **UPTOWN**
212-942-7200
Ⓢ **SHOWTIME**
212-708-1600
Ⓦ **WOMETCO (WHT)**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Revue
⑦ World News This Morning
⑨ Jimmy Swaggart
⑪ Civic Programming
Ⓗ Tue/**Movie:** Somewhere, Tomorrow
Ⓢ Wed/**Movie:** Alice's Adventures in Wonderland

6:05
Ⓗ Wed/Life on Earth: Lords of the Air

6:30
② ④ News
⑤ Wed–Fri/Groovie Ghoulies
Mon–Tue/Fat Albert and the Cosby Kids
⑨ 700 Club
⑪ Great Space Coaster
Ⓗ Thu/**Movie:** Dot and the Kangaroo
Fri/**Movie:** Somewhere, Tomorrow
Ⓢ Fri/**Movie:** Choppy and the Princess
Mon/**Movie:** The Right Stuff (cc)

7:00
② Morning News
④ Today
⑤ Wed–Fri/Fat Albert and the Cosby Kids
Mon–Tue/Inspector Gadget
⑦ Good Morning America
⑪ Wed–Fri/Pink Panther
Mon–Tue/Scooby Doo
Ⓗ Wed/Paddington Goes to School
Mon/Blue Line
Ⓢ Thu/Once Upon a Midnight Dreary

7:05
Ⓢ Tue/**Movie:** The Bugs Bunny/Road Runner Movie

7:30
⑤ Wed–Fri/Plastic Man
Mon–Tue/Woody Woodpecker and Bugs Bunny
⑨ Straight Talk
⑪ Wed–Fri/Scooby Doo
Mon–Tue/Heathcliff
Ⓗ Wed/Fraggle Rock
Tue/Puff and the Incredible Mr. Nobody

8:00
⑤ Wed–Fri/Woody Woodpecker
⑪ Wed–Fri/Superfriends
Mon–Tue/Voltron
Ⓗ Wed/**Movie:** Love Streams
Thu/**Movie:** Money on the Side
Fri/**Movie:** Six Weeks
Mon/**Movie:** On Golden Pond
Tue/**Movie:** The Golden Seal
Ⓢ Wed/**Movie:** My Favorite Year (cc)
Thu/Elton John Breaking Hearts Tour
Fri/**Movie:** Popeye

8:30
⑤ Flintstones
⑨ Wed–Fri/Romper Room
Mon–Tue/Flying Nun
⑪ Wed–Fri/Munsters
Mon–Tue/Superfriends
Ⓢ Tue/**Movie:** Kipperbang

9:00
② Wed–Fri/All New Let's Make a Deal
Mon–Tue/Catch Phrase
④ Donahue
⑤ Brady Bunch
⑦ Morning Show
⑨ Mon–Tue/Gidget
⑪ Incredible Hulk
Ⓦ Wed/**Movie:** Private School
Thu/**Movie:** Heatwave
Fri/**Movie:** Ziggy Stardust and the Spiders From Mars
Mon/**Movie:** Flashpoint
Tue/**Movie:** Until September

9:30
② Wed–Fri/Anything for Money
Mon–Tue/Break the Bank
⑤ Wed–Fri/I Love Lucy
Mon–Tue/Leave It to Beaver
⑨ Wed–Fri/Flying Nun
Mon–Tue/Romper Room
Ⓗ Tue/**Movie:** All the President's Men

10:00
② $25,000 Pyramid
④ Silver Spoons
⑤ Wed–Fri/Bionic Woman
Mon–Tue/I Love Lucy
⑨ Wed–Fri/Gidget
⑪ Mork & Mindy
Ⓗ Thu/**Movie:** Roller Boogie
Fri/**Movie:** The Magic of Lassie
Mon/**Movie:** Sinbad and the Eye of the Tiger
Ⓢ Wed/**Movie:** Ambush
Thu/**Movie:** Private Potter
Fri/**Movie:** Big Leaguer
Mon/**Movie:** Wonder Man
Tue/**Movie:** For the First Time

10:30
② Press Your Luck
④ Sale of the Century
⑤ Mon–Tue/Love Songs
⑦ Headline Chasers
⑨ Partridge Family
⑪ Wed–Fri/Family
Mon–Tue/Odd Couple
Ⓗ Wed/**Movie:** The Personals

11:00
② Price Is Right
④ Wheel of Fortune
⑤ Wed–Fri/Make Room for Daddy
Mon–Tue/Divorce Court
⑦ Angie
⑨ Bewitched
⑪ Mon–Tue/Odd Couple
Ⓦ Wed/**Movie:** The Right Stuff
Thu/**Movie:** Streets of Fire
Fri/**Movie:** Nightmares
Mon/**Movie:** Hair
Tue/**Movie:** Lonely Hearts

11:30
④ Scrabble
⑤ Wed–Fri/Carol Burnett
Mon–Tue/1st Edition
⑦ All-Star Blitz
⑨ I Dream of Jeannie
⑪ Best Talk in Town
Ⓢ Thu/**Movie:** Kipperbang
Fri/**Movie:** Splash (cc)

12 NOON
② Body Language
④ Super Password
⑤ Midday
⑦ Ryan's Hope
⑨ ⑪ News
Ⓗ Wed/**Movie:** Dreamscape
Thu/**Movie:** Walk on the Wild Side
Fri/**Movie:** Never Say Never Again (cc)
Mon/**Movie:** Love Streams
Tue/**Movie:** The Black Stallion Returns
Ⓢ Wed/**Movie:** The Sword of the Valiant
Mon/**Movie:** Leave 'Em Laughing
Tue/**Movie:** Jaws 3

12:30
② Young and the Restless
④ Search for Tomorrow
⑦ Loving
⑪ Wed/**Movie:** They Shoot Horses, Don't They? (1969)
Thu/**Movie:** Botany Bay (1953)
Fri/**Movie:** The Desert Fox (1951)
Mon/**Movie:** The Beginning (1969)
Tue/**Movie:** The Invasion (1976)

1:00
④ Days of Our Lives
⑤ Hour Magazine
⑦ All My Children
⑨ Joker's Wild
Ⓢ Thu/**Movie:** The Password Is Courage
Ⓦ Thu/**Movie:** Flashpoint
Fri/**Movie:** Monty Python's the Meaning of Life
Mon/**Movie:** Love Streams
Tue/**Movie:** All the Right Moves

1:30
② As the World Turns
⑨ Tic Tac Dough
Ⓢ Fri/**Movie:** Jaws 3

2:00
④ Another World
⑤ Wed–Fri/News Headlines
⑦ One Life to Live
⑨ Let's Make a Deal
Ⓗ Wed/**Movie:** Kidco
Thu/**Movie:** On Golden Pond
Tue/**Movie:** Gloria
Ⓢ Wed/**Movie:** Wonder Man
Mon/**Movie:** The Grey Fox
Tue/**Movie:** My Favorite Year (cc)

2:03
⑤ Mon–Tue/Popeye

2:15
⑤ Wed–Fri/Popeye

2:30
② Capitol
⑤ Mon–Tue/Woody Woodpecker
⑨ Dating Game
⑪ Thu–Fri/Pink Panther
Mon–Tue/Jetsons
Ⓗ Fri/**Movie:** The Golden Seal
Mon/**Movie:** The Magic of Lassie

3:00
② Guiding Light
④ Santa Barbara
⑤ Wed–Thu/Inspector Gadget
Fri, Mon–Tue/Jayce and the Wheeled Warriors
⑦ General Hospital
⑨ Hawaii Five-O
⑪ Wed–Fri/Superfriends
Mon–Tue/Challenge of the Gobots
Ⓢ Thu/The Honeymooners . . . The Lost Episodes (cc)
Ⓦ Wed/**Movie:** All the Right Moves
Thu/**Movie:** Heatwave
Fri/**Movie:** Ziggy Stardust and the Spiders From Mars
Tue/**Movie:** Until September

3:30
⑤ Wed–Thu/Woody Woodpecker and Bugs Bunny
Fri, Mon–Tue/He-Man and the Masters of the Universe
⑪ Heathcliff
Ⓢ Fri/Pick Me Up at Peggy's Cove
Ⓦ Mon/**Movie:** Flashpoint

4:00
② Wed–Fri/Rockford Files
Mon–Tue/America
④ Love Connection
⑤ Wed–Thu/He-Man and the Masters of the Universe
⑦ Jeopardy (except Wed)
Wed/Afterschool Specials
⑨ Dallas
⑪ Voltron
⑬ Sesame Street (cc)
Ⓗ Wed/Paddington Goes to School
Thu, Tue/Puff and the Incredible Mr. Nobody
Fri/Fraggle Rock (cc)
Ⓢ Wed, Mon/**Movie:** Alice's Adventures in Wonderland
Thu/Once Upon a Midnight Dreary
Fri/**Movie:** Treasure in the Caves
Tue/**Movie:** The Bugs Bunny/Road Runner Movie

4:30
④ People's Court
⑤ Thundercats
⑦ Sale of the Century (except Wed)
⑪ Laverne & Shirley
Ⓗ Wed/Fraggle Rock
Thu, Mon/The Adventures of Curious George
Fri/Video Jukebox
Tue/**Movie:** Somewhere, Tomorrow

5:00
② ④ ⑦ News
⑤ Wed–Fri/Dukes of Hazzard
Mon–Tue/Brady Bunch
⑨ Police Woman (except Fri)
Fri/Hart to Hart
⑪ Little House on the Prairie
⑬ Mister Rogers' Neighborhood
Ⓗ Wed/Life on Earth: Lords of the Air
Thu/**Movie:** Sinbad and the Eye of the Tiger
Fri/Inside the NFL
Mon/Blue Line
Ⓢ Thu/**Movie:** Professor Potter's Magic Potion
Ⓦ Wed/**Movie:** Red Dawn
Thu/**Movie:** A Minor Miracle
Fri/**Movie:** The Secret of NIMH
Mon/**Movie:** David Bowie: Serious Moonlight
Tue/**Movie:** The River Rat

5:30
⑤ Mon–Tue/What's Happening
⑬ Electric Company
Ⓢ Tue/Jo's Song

Weeknights, September 11-13 and 16-17

WED., SEPT. 11

6:00
❷❹❼ News
❺ What's Happening
❾ Hart to Hart
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ Who's Taking the Heat?
🅗 **Movie:** The Black Stallion Returns
🅢 Sign of Four

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ Saving Energy

7:00
❷❹❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ Jeffersons
⓭ Monty Python. Sketches include a visit to an art gallery, where quality is judged by how the paintings taste.
㉑ Nightly Business Report
🅢 The Honeymooners . . . The Lost Episodes (cc)
🅦 **Movie:** The Right Stuff

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ Archie Bunker's Place
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ I Had Three Wives
❹ Highway to Heaven
❺ **Movie:** Far Pavilions. Ben Cross, Amy Irving, Omar Sharif, John Gielgud. All the grand emotions, set against exotic background. (Part 3 of 3.)
❼ **Movie:** J.O.E. and the Colonel. Gary Kasper, William Lucking.
❾ News
⓫ Barney Miller
㉑ Nanny
㉛ Video Music Box
🅗 **Movie:** The Wild Life
🅝 **Movie:** The Wicker Man
🅢 Brothers (cc)

8:30
❾ Family Feud
⓫ **Baseball:** Yankees vs. Milwaukee Brewers
⓭ Tripods
🅢 Washingtoon

9:00
❷ **Movie:** Brass. Carroll O'Connor, Lois Nettleton.
❹ Hell Town
❾ **Movie:** Joy House (1964). Jane Fonda, Alain Delon. Playboy on the run takes refuge in a mansion inhabited by two American women.
⓭ Chicago's Lyric Opera: *Eugene Onegin,* with German baritone Wolfgang Brendel, Italian soprano Mirella Freni, Bulgarian bass Nicolai Ghiaurov, and Czech tenor Peter Dvorsky. Stereo simulcast over WNCN.
㉑ Fall and Rise of Reginald Perrin
㉛ Blade on the Feather
🅢 **Movie:** My Favorite Year (cc)

9:30
㉑ The Bounder

10:00
❹ American Almanac
❺ News
❼ Hotel (cc)
㉑ Bless Me Father
🅗 **Movie:** Teachers (cc)
🅝 **Movie:** Monika

10:30
㉑ Hitchhiker's Guide to the Galaxy
㉛ Doctor Who
🅦 Elvis: One Night With You

10:35
🅢 Comedy Close-up

11:00
❷❹❼⓫ News
❺ WKRP in Cincinnati
❾ Bizarre
㉑ Doctor Who
🅢 **Movie:** Toy Soldiers

11:30
❷ **Movie:** I Take These Men (1983). Susan Saint James, John Rubinstein.
❹ Tonight Show
❺ Kojak
❼ Nightline
❾ Hawaii Five-O
⓫ Odd Couple
㉑ Long Island Report
🅦 **Movie:** Tempting Roomates

11:50
🅗 On Location: Steven Wright

12 MIDNIGHT
❼ Eye on Hollywood
⓫ Honeymooners
⓭ Masterpiece Theatre—The Irish R.M. (cc)
🅝 **Movie:** The 4th Man

12:30
❹ David Letterman
❺ Naked City
❼ **Movie:** The Terminal Man (1974). George Segal, Joan Hackett. Scientist has brain implant to control seizures, but it becomes too much of a good thing.
❾ Best of Saturday Night Live
⓫ Space: 1999
🅢 **Movie:** The Sword of the Valiant

12:50
🅗 **Movie:** All the Right Moves

1:00
❷ New Avengers
❾ Joe Franklin
🅦 **Movie:** All the Right Moves

1:30
❹⓫ News

1:32
❺ Hogan's Heroes

2:00
❷ News
❹ Price Is Right
❾ **Movie:** John Goldfarb, Please Come Home (1964). Shirley MacLaine, Peter Ustinov.
⓫ **Movie:** Blondie Goes to College (1942). Penny Singleton, Arthur Lake.

2:02
❺ **Movie:** Night Must Fall (1937). Robert Montgomery, Rosalind Russell.

2:15
🅢 **Movie:** Now and Forever

2:20
🅗 **Movie:** Revenge of the Ninja

2:30
❹ Ben Casey
🅦 **Movie:** Private School

3:30
❹ Ben Casey
⓫ F Troop

3:45
🅢 Brothers (cc)

3:50
🅗 **Movie:** The Wild Life

4:00
❾ Joe Franklin
⓫ Emergency!
🅦 Elvis: One Night With You

4:15
🅢 Sign of Four

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:15
🅢 **Movie:** Wonder Man

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News
🅗 On Location: Steven Wright

THU., SEPT. 12

6:00
❷❹❼ News
❺ What's Happening
❾ Hart to Hart
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ Wildlife Woodcarvers

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ Roughing It
🅢 **Movie:** "Master Harold" . . . and the boys

7:00
❷❹❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ Jeffersons
⓭ Food for Thought
㉑ Nightly Business Report
🅗 Inside the NFL
🅦 **Movie:** The Westerner

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ Archie Bunker's Place
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Magnum, P.I.
❹ Cosby Show
❺ P.M. Magazine
❼ **Pro Football:** Los Angeles Rams vs. Kansas City Chiefs
❾ News
⓫ **Baseball:** Toronto Blue Jays vs. Yankees
㉑ My Heart, Your Heart (cc)
㉛ Video Music Box
🅗 **Movie:** Body Rock
🅝 **Movie:** Skyline
🅢 **Movie:** The Biko Inquest

8:30
❹ **Special:** Back to Next Saturday
❺ Carol Burnett
❾ Family Feud
⓭ Currents

9:00
❷ Simon & Simon
❹ Family Ties
❺ Merv Griffin
❾ **Movie:** Lust for Life (1956). Kirk Douglas, Anthony Quinn. Vincente Minnelli's MGM Van Gogh, with Quinn earning Academy Award as Gaugin.
⓭ A Walk Through the 20th Century (cc)
㉑ Here's to Your Health
㉛ James Jones: Reveille to Taps
🅦 **Movie:** Streets of Fire

9:30
❹ Cheers
㉑ This Old House (cc)

9:45
🅢 Inside Broadway

10:00
❷ Hometown
❹ Hill Street Blues
❺ News
⓭ Memories of War
㉑ Soundstage
㉛ Tony Brown's Journal
🅗 **Movie:** The Blue Lagoon
🅝 **Movie:** Pauline at the Beach
🅢 The Honeymooners . . . The Lost Episodes (cc)

10:30
⓫ News
㉛ Doctor Who

11:00
❷❹❼ News
❺ WKRP in Cincinnati
❾ Bizarre
⓫ Odd Couple
㉑ Doctor Who
🅢 **Movie:** Once Upon a Time in America (uncut) (cc)
🅦 **Movie:** Talk Dirty to Me, Part III

11:30
❷ Columbo
❹ Tonight Show
❺ Kojak
❼ Nightline
❾ Off-Track Betting
⓫ Honeymooners
㉑ Long Island Report

11:50
🅗 **Movie:** Under the Volcano

12 MIDNIGHT
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Twilight Zone
🅝 **Movie:** Cal

12:30
❹ David Letterman
❺ Naked City
❼ **Movie:** Playmates (1972). Alan Alda, Connie Stevens.
⓫ Space: 1999
🅦 **Movie:** Flashpoint

1:00
❷ New Avengers
❾ Joe Franklin

1:30
❹⓫ News

1:32
❺ Hogan's Heroes

1:45
🅗 Inside the NFL

2:00
❷ News
❹ Price Is Right
❾ **Movie:** The Lieutenant Wore Skirts (1956). Tom Ewell, Sheree North.
⓫ Lifestyles of the Rich and Famous
🅦 **Movie:** Heatwave

2:02
❺ **Movie:** Only the Valiant (1951). Gregory Peck, Barbara Payton.

2:30
❹ Ben Casey

2:45
🅗 **Movie:** The Exterminator

3:00
⓫ Ethiopia: The Nightmare Continues
🅢 Elton John Breaking Hearts Tour

3:30
❹ Ben Casey

3:45
🅦 **Movie:** A Minor Miracle

4:00
❾ Joe Franklin
⓫ Emergency!

4:30
❹ Here's Lucy
🅗 **Movie:** The Big Chill

4:50
🅢 **Movie:** Professor Potter's Magic Potion

5:00
❹ Here's Lucy
❾ News
⓫ It's Your Business

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

FRI., SEPT. 13

6:00
❷❹❼❾ News
❺ What's Happening
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ Motorweek
🅗 **Movie:** Hardly Working
🅢 **Movie:** Popeye

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ Victory Garden

7:00
❷❹❼ News
❺ M*A*S*H
⓫ Jeffersons
⓭ Capitol Journal
㉑ Nightly Business Report
🅦 **Movie:** Dreamscape

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ Archie Bunker's Place
❼ Entertainment Tonight
❾ **Baseball:** Mets vs. Montreal Expos
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅗 Not *Necessarily* the News

8:00
❷ I Had Three Wives
❹ Knight Rider
❺ P.M. Magazine
❼ Webster (cc)
⓫ **Baseball:** Toronto Blue Jays vs. Yankees
㉑ Smithsonian World
㉛ Washington Week in Review
🅗 **Movie:** All the President's Men
🅝 **Movie:** Nijinsky
🅢 **Movie:** Splash (cc)

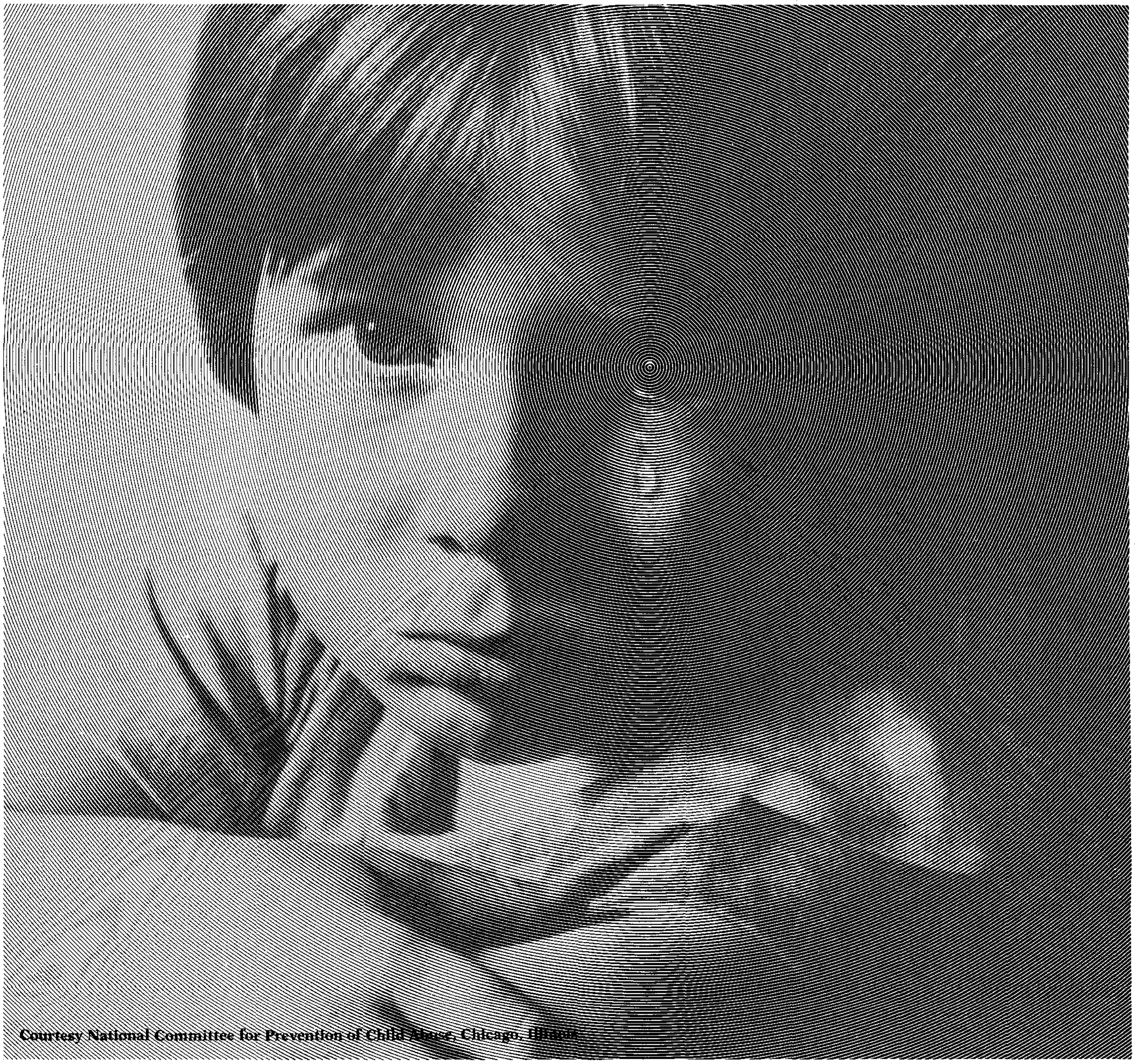
8:30
❺ Carol Burnett
❼ Mr. Belvedere
⓭㉛ Wall Street Week

9:00
❷ **Movie:** The Cannonball Run (1981). Burt Reynolds.
❹ Motown Revue Starring Smokey Robinson
❺ Merv Griffin
❼ The Barbara Walters Special (cc)
⓭ Great Performances—*The Four Seasons,* played by violinist Gidon Kremer and the English Chamber Orchestra. Stereo simulcast over WNCN.
㉑ **Movie:** Little Lord Fauntleroy (1936). Freddie Bartholomew, Mickey Rooney.
㉛ Masterpiece Theatre—The Irish R.M.
🅦 **Movie:** Nightmares

10:00
❹ Miami Vice
❺❾ News
⓭ American Playhouse—*Miss Lonelyhearts.* Eric Roberts, Arthur Hill, and Conchata Ferrell star in an adaptation of Nathaniel West's black comedy about an advice-to-the-lovelorn columnist who cares a little too much. (cc)
㉛ Eye on Dance
🅢 **Movie:** Teachers

10:15
🅝 **Movie:** Vertigo

10:20
🅗 **Movie:** Richard Pryor



Courtesy National Committee for Prevention of Child Abuse, Chicago, Illinois

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SCAN/NEW YORK

We can beat child abuse.

Here and Now (cc)

10:30
7 Benson
9 Greats of the Game
11 News
31 Doctor Who

11:00
2 4 7 News
5 WKRP in Cincinnati
9 Bizarre
11 Odd Couple
13 Sneak Previews
21 Doctor Who
W **Movie:** Jack 'n' Jill, Part II

11:30
2 **Movie:** The Great Skycopter Rescue (1983). Aldo Ray, William Marshall.
4 Tonight Show
5 Kojak
7 Nightline
9 TV 2000
11 Honeymooners
13 **Movie:** Queen Christina (1933). Greta Garbo, John Gilbert. Garbo gives up her throne for Gilbert.
21 Long Island Report

12 MIDNIGHT
7 Eye on Hollywood
11 Twilight Zone
H 1st & Ten
S **Movie:** Jaws 3

12:30
4 Friday Night Videos
5 Naked City
7 New York Hot Tracks
9 Best of Saturday Night Live
11 Space: 1999
H **Movie:** Never Say Never Again (cc)
N **Movie:** Gabriela
W **Movie:** Come Play With Me

1:00
9 Joe Franklin

1:15
2 Record Guide

1:30
11 News

1:32
5 America's Top Ten

1:45
2 **Movie:** Never Give an Inch (1972). Paul Newman, Lee Remick. Ken Kesey's *Sometimes a Great Notion* given the Hollywood treatment.
S **Movie:** The Wicked Lady

2:00
4 News
7 **Movie:** Green Slime (1969). Robert Horton, Richard Jaeckel.
9 **Movie:** Wake Me When the War Is Over (1969). Ken Berry, Eva Gabor.
Solid Gold
Movie: Monty Python's the Meaning of Life

:02
Movie: The More the Merrier (1943). Jean Arthur, Joel McCrea.

:30
Price Is Right

:50
Movie: Until eptember (cc)

:00
Music City USA

11 Kung Fu

3:30
4 Hit City
9 **Movie:** My Little Chickadee (1940). W. C. Fields, Mae West. These two wrote the screenplay.
S **Movie:** Treasure in the Caves

3:45
W **Movie:** Ziggy Stardust and the Spiders From Mars

3:56
2 Newsmakers

4:00
4 Ben Casey
11 Emergency!

4:26
2 **Movie:** The Eyes Behind the Stars (1972). Martin Balsam, Robert Hoffman.

4:30
H **Movie:** Nightmares

5:00
4 Ben Casey
9 News
11 U.S. Farm Report

5:15
S Pick Me Up at Peggy's Cove

5:30
11 News

MON., SEPT. 16

6:00
2 4 7 News
5 Different Strokes
9 Hart to Hart
11 Private Benjamin
13 New Jersey Nightly News
21 Woodwright's Shop
H **Movie:** The Bugs Bunny/Road Runner Movie
S It's Showtime
W Elvis: One Night With You

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 This Old House (cc)
S **Movie:** Metalstorm

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 Jeffersons
13 Moviemakers: More Best of Britain. Interviews with Richard Attenborough, Ann Todd, and Freddie Young about director David Lean.
21 Nightly Business Report
W **Movie:** Hair

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
H Fraggle Rock (cc)

8:00
2 Scarecrow and Mrs. King
4 **Special:** All-Star Hour
5 P.M. Magazine

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TELEVISION

7 Hardcastle and McCormick (cc)
9 News
11 **Movie:** Romantic Comedy (1983). Dudley Moore, Mary Steenburgen.
21 Wild America (cc)
31 Video Music Box
H **Movie:** The Seduction of Joe Tynan
N **Movie:** King and Country
S **Movie:** Murder in Space

8:30
5 All in the Family
9 Family Feud
13 Adam Smith's Money World
21 Profiles of Nature (cc)

9:00
2 Kate & Allie
4 **Movie:** Mirrors. Maguerítte Hickey, Anthony Hamilton.
5 Merv Griffin
7 **Pro Football:** Pittsburgh Steelers vs. Cleveland Browns
9 **Movie:** Body and Soul (1981). Leon Isaac Kennedy, Jayne Kennedy.
13 New World Visions—New American Art and the Metropolitan Museum (1650–1914). Vincent Scully surveys American art and design from mid-nineteenth century to outbreak of First World War. (cc)
21 Survival Special (cc)
31 Carry On, Oh Erie
W **Movie:** Revenge of the Nerds

9:30
2 Newhart
31 River Town
S **Movie:** The Right Stuff (cc)

10:00
2 Cagney & Lacey
5 11 News
13 America at Risk: A History of Consumer Protest
21 Vietnam: A Television History—The Roots of War. (Part 1 of 13.)
31 The Parching Winds of Somalia
H On Location: Steven Wright
N **Movie:** Pauline at the Beach

10:30
31 Doctor Who

11:00
2 4 News
5 Taxi
9 Bizarre
11 Odd Couple
13 Mystery!—Rumpole of the Bailey (cc)
21 Doctor Who
H **Movie:** The Wild Life
W **Movie:** Bodies in Heat

11:30
2 Simon and Simon
4 Tonight Show
5 Dynasty
9 Hawaii Five-O
11 Honeymooners
21 Long Island Report

12 MIDNIGHT
7 News
11 Twilight Zone
13 The Bounder
N **Movie:** Vertigo

12:30
4 David Letterman
5 Naked City
7 Nightline
9 Best of Saturday Night Live
11 Space: 1999
W **Movie:** Love Streams

12:40
2 **Movie:** Cry Rape (1973). Andrea Marcovicci.
H **Movie:** Revenge of the Ninja

12:50
S **Movie:** Tightrope (cc)

1:00
7 Sally Jesse Raphaël
9 Joe Franklin

1:30
4 11 News
7 **Movie:** Slither (1973). James Caan, Peter Boyle.

1:32
5 **Movie:** The Far Pavilions. See 9/11, 8 p.m. (Part 1 of 3.)

2:00
2 News
4 Price Is Right
9 **Movie:** And Millions Will Die (1973). Richard Basehart, Susan Strasberg.
11 Christian Children's Fund

2:10
H **Movie:** The Blue Lagoon

2:30
4 Ben Casey
11 **Movie:** Blondie Has Servant Trouble (1940). Penny Singleton, Arthur Lake.
S **Movie:** Metalstorm

3:00
W **Movie:** Flashpoint

3:30
4 Ben Casey

4:00
9 Joe Franklin
11 Abbott and Costello
H **Movie:** The Seduction of Joe Tynan
S **Movie:** Catherine & Co.

4:30
4 Here's Lucy
11 Biography: Duke and Duchess of Windsor

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:30
4 Here's Lucy
7 Morning Stretch
11 News
S **Movie:** Alice's Adventures in Wonderland

TUE., SEPT. 17

6:00
2 4 7 News
5 Different Strokes
9 Hart to Hart
11 Benson
13 New Jersey Nightly News
21 Aloha China
H **Movie:** Lies My Father Told Me
S **Movie:** Jaws 3

6:30
5 Too Close for Comfort
11 Jeffersons
13 Nightly Business Report
21 Kathy's Kitchen

7:00
2 4 7 11 News
5 Three's Company
9 $100,000 Pyramid
13 Profiles of Nature—Life in a Pond
21 Nightly Business Report
W **Movie:** Lonely Hearts

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Benny Hill
11 **Baseball:** Yankees vs. Detroit Tigers
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 **Movie:** Sunset Limousine. John Ritter, Susan Dey.
4 A-Team
5 P.M. Magazine
7 Who's the Boss? (cc)
9 News
21 The Pallisers
31 Video Music Box
H **Movie:** Nightmares
N **Movie:** Cal
S **Movie:** Once Upon a Time in America (uncut) (cc)

8:30
5 All in the Family
7 Three's a Crowd (cc)
9 Family Feud
13 Innovation—Working in the Future. Conclusion of two-part look at life in the twenty-first century.

9:00
4 **Special:** Bob Hope Buys NBC!
5 Merv Griffin
7 Our Family Honor (cc)
9 **Movie:** High Risk (1981). James Brolin, Anthony Quinn.
13 Nonfiction Television—*Yo Soy* (I Am). Issues, problems, and concerns of the Mexican-American community in the U.S.
21 Masterpiece Theatre—The Irish R.M. (cc)
31 Style Wars
W **Movie:** Oxford Blues

10:00
2 West 57th
4 Remington Steele
5 11 News
13 Quest for the Killers
21 Poldark
31 Lyman Howe's High Class Moving Picture Show
H 1st & Ten
N **Movie:** Nijinsky

10:30
31 Doctor Who
H Not *Necessarily* the News

11:00
2 4 7 News
5 Taxi
9 Bizarre
11 Odd Couple
13 Intercom—The Willmar 8. Explores a three-year strike by eight women employees of the Citizens National Bank in Willmar, Minnesota.
21 Doctor Who
H **Movie:** All the Right Moves
W **Movie:** Kinky Business

11:30
2 Magnum, P.I.
4 Tonight Show
5 Dynasty
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Long Island Report

12 MIDNIGHT
7 Eye on Hollywood
11 Twilight Zone
13 SCTV
S **Movie:** My Favorite Year (cc)

12:15
N **Movie:** America, America

12:30
4 David Letterman
5 Naked City
7 Sally Jesse Raphaël
9 Best of Saturday Night Live
11 Space: 1999
H **Movie:** Richard Pryor Here and Now (cc)
W **Movie:** All the Right Moves

12:40
2 McCloud

1:00
7 **Movie:** Conspiracy of Terror (1975). Michael Constantine.
9 Joe Franklin

1:30
4 11 News

1:32
5 **Movie:** The Far Pavilions. See 9/11, 8 p.m. (Part 2 of 3.)

1:35
S **Movie:** Teachers

2:00
2 News
4 Price Is Right
9 **Movie:** The Blue Gardenia (1953). Anne Baxter, Ann Sothern.
11 Start of Something Big
W **Movie:** Until September

2:10
H **Movie:** Under the Volcano

2:30
4 Ben Casey

3:00
11 **Movie:** Blondie in Society (1941). Penny Singleton, Arthur Lake.

3:20
S **Movie:** Toy Soldiers

3:30
4 Ben Casey

3:45
W **Movie:** The River Rat

4:00
9 Joe Franklin

4:10
H **Movie:** Until September (cc)

4:30
4 Here's Lucy
11 Biography: Wendell Willkie

5:00
4 Here's Lucy
9 News
11 Life of Riley
S **Movie:** Kipperbang

5:30
4 Here's Lucy
7 Morning Stretch
11 News

Weekend, September 14-15

SAT., SEPT. 14

6:00
❹ Carrascolendas
❺ Pattern for Living
❾ David Toma
⓫ Wall Street Journal Report
🅢 **Movie:** Sacred Ground

6:30
❷ Patchwork Family
❹ Sonrisas
❺ World Tomorrow
❼ Davey and Goliath
❾ Face-off
⓫ Wild Kingdom
🅗 **Movie:** Something Wicked This Way Comes

7:00
❹ Vegetable Soup
❺ Terrahawks
❼ Little Prince
❾ New Jersey People
⓫ Pink Panther

7:30
❷ Kidsworld
❹ Cliffwood Avenue Kids
❺ Wonderama
❼ Kids Incorporated
❾ In Depth
⓫ Josie and the Pussycats

8:00
❷ Berenstain Bears
❹ Snorks
❺ Movin' On
❼ Bugs Bunny/Looney Tunes Comedy Hour
❾ Straight Talk
⓫ Voltron
⓭ Adam Smith's Money World
🅗 **Movie:** Oxford Blues (cc)
🅢 **Movie:** For the First Time

8:30
❷ The Wuzzles
❹ Adventures of the Gummi Bears
⓫ Hee Haw
⓭ Wall $treet Week

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Star Search '85
❼ Ewoks/Droids Adventure Hour
❾ B.J. and the Bear
⓭ McLaughlin Group

9:30
❷ Dungeons and Dragons
❼ Turbo Teen
⓫ Puttin' on the Hits
⓭ Washington Week in Review

10:00
❷ Hulk Hogan's Rock 'n' Wrestling!
❺ Bionic Woman
❼ Super Powers Team: Falactic Guardians/Fun Fit
❾ Battlestar Galactica
⓫ Soul Train
⓭ The Constitution: A Delicate Balance
🅗 Inside the NFL
🅢 **Movie:** I Want You

10:30
❹ Punky Brewster
❼ 13 Ghosts of Scooby-Doo

11:00
❷ Storybreak
❹ Alvin and the Chipmunks
❺ **Movie:** Lawman (1971). Burt Lancaster, Robert Ryan, Lee J. Cobb.
❼ Scooby's Mystery Funhouse
❾ ⓫ Wrestling
⓭ Tony Brown's Journal
🅗 **Movie:** Red Dawn (cc)
🅦 **Movie:** Vertigo

11:30
❷ Dungeons and Dragons
❹ Kidd Video
❼ The Littles
⓭ Open Mind

12 NOON
❷ Land of the Lost
❹ Mr. T
❼ Weekend Specials (cc)
❾ Voyagers
⓫ **College Football:** University of Maryland vs. Boston College
⓭ Vietnam: A Television History—The First Vietnam War. (Part 2 of 13.)
㉑ Gourmet Cooking
🅢 **Movie:** Unfaithfully Yours (cc)

12:30
❷ Charlie Brown and Snoopy Show
❹ Spider Man and His Amazing Friends
❼ American Bandstand
㉑ This Old House (cc)

1:00
❷ Get Along Gang
❹ Sportsworld
❺ Fame
❾ **Movie:** Enter the Ninja (1981). Franco Nero, Susan George.
⓭ Last Chance Garage
㉑ Justin Wilson's Louisana Cookin' (cc)
🅗 Not *Necessarily* the News

1:15
🅦 **Movie:** Alligator

1:30
❷ **College Football:** Notre Dame vs. University of Michigan
❼ New York Hot Tracks
⓭ Saving Energy
㉑ Square Foot Gardening
🅗 **Movie:** Tank (cc)

2:00
❺ Wonder Woman
⓭ Woodwright's Shop
㉑ Motorweek
🅢 **Movie:** Sacred Ground

2:30
❼ Race for #1
⓭ Victory Garden
㉑ Gourmet Cooking

3:00
❹ Major League Baseball: An Inside Look
❺ **Movie:** My Bodyguard (1980). Chris Makepeace, Adam Baldwin.
❼ **College Football:** Washington vs. Brigham Young *or* UCLA vs. Tennessee (TBA)
❾ **Movie:** Tilt (1979). Brooke Shields, Ken Marshall.
⓭ Square Foot Gardening
㉑ Magic of Oil Painting
🅦 **Movie:** Road Games

3:15
❹ **Baseball:** St. Louis Cardinals vs. Chicago Cubs *or* Mets vs. Montreal Expos

3:30
⓫ This Week in Baseball
⓭ New York's Master Chefs
㉑ Justin Wilson's Louisiana Cookin' (cc)
🅗 **Movie:** Rhinestone (cc)

4:00
⓫ Emergency!
⓭ New World Visions
㉑ House for All Seasons (cc)
🅢 Huey Lewis and the News "Heart of Rock and Roll"

4:30
㉑ Last Chance Garage (cc)

5:00
❷ Sports Special: The Marlboro Cup
❺ Mission: Impossible
❾ Misadventures of Sheriff Lobo
⓫ Solid Gold
⓭ Nova (cc)
㉑ Lifeline (cc)
🅢 **Movie:** Terms of Endearment (cc)
🅦 **Movie:** Cannonball Run II

5:30
🅗 The 30-Second Seduction: Television Advertising

6:00
❷ Channel 2 the People
❹ News
❺ What's Happening Now
❾ Wrestling
⓫ Puttin' on the Hits
⓭ Survival Special (cc)
㉑ Quest for the Killers
㉛ Living With Grace

6:15
🅗 **Movie:** The Muppets Take Manhattan (cc)

6:30
❷ ❹ News
❺ Small Wonder
⓫ Dance Fever
㉛ The Plight of Unwanted Pets

7:00
❷ ❼ ❾ News
❹ Prime of Your Life
❺ Too Close for Comfort
⓫ Jeffersons
⓭ Family Classics—The Last of the Mohicans
㉑ Wall $treet Week
㉛ Washington Week in Review
🅦 **Movie:** Two of a Kind

7:30
❷ Dr. Frank Field—The Nutrition Test
❹ Fight Back
❺ Archie Bunker's Place
❼ Weekend Style
❾ New Wilderness
⓫ At the Movies
⓭ Wild America
㉑ Inside Albany
㉛ McLaughlin Group
🅢 Murder in Space—"Whodunit?"

8:00
❷ Airwolf
❹ Gimme a Break
❺ **Movie:** The Amazing Doctor Clitterhouse (1938). Edward G. Robinson, Claire Trevor, Humphrey Bogart. Doctor joins a gang to find out what makes criminals tick, then becomes hooked himself.
❼ **Movie:** In Like Flynn (1985). Jenny Seagrove, William Espy.
❾ **Movie:** Kill Me If You Can (1977). Alan Alda, Talia Shire.
⓫ **Movie:** Doctor Detroit (1983). Dan Aykroyd, Howard Hesseman.
⓭ Nature of Things
㉑ The Beyond War Spacebridge
㉛ Mystery!—Rumpole of the Bailey
🅗 **Movie:** The Natural (cc)
🅝 **Movie:** Day for Night
🅢 The Pointer Sisters in Paris

8:30
❹ Facts of Life
🅦 **Movie:** Teachers

9:00
❷ **Movie:** Illusions (1983). Karen Valentine, Brian Murray.
❹ Golden Girls
⓭ Mystery!—Rumpole of the Bailey (cc)
㉑ Shakespeare Plays—*Comedy of Errors* (cc)
㉛ Hello Jerusalem
🅢 **Movie:** Best Defense (cc)

9:30
❹ 227
㉛ Lyman H. Howe's Moving Picture Show

10:00
❹ **Special:** Miss America Pageant
❺ ⓫ News
❼ Love Boat (cc)
❾ Wrestling
⓭ Creative Edge—Julian Lloyd Webber plays Rodrigo.
㉛ The Parching Winds of Somalia
🅝 **Movie:** One Deadly Summer

10:30
❺ Black News
⓫ Wall Street Journal Report
🅗 Kenny Rogers and Dolly Parton Together

11:00
❷ ❼ News
❺ **Movie:** The Adventurers (1970). Bekim Fehmiu, Candice Bergen, Ernest Borgnine.
❾ Off-Track Betting
⓫ Tales From the Darkside
⓭ **Movie:** Murders in the Rue Morgue (1932). Bela Lugosi, Sidney Fox. Lugosi injects women with ape blood.
🅦 **Movie:** Hot Pursuit

11:30
❼ News (cc)
❾ **Movie:** Graduation Day (1981). Christopher George, Patch Mackenzie.
⓫ **Movie:** A Tree Grows

When you help start a Scout troop, there's no guarantee one of the Scouts will grow up to win an Olympic Decathlon.

But you never know.

For all the facts on how your organization can support a Scout troop, call Boy Scouts of America.
The Kiwanis Club of Yorktown Heights, New York did, and look what they've got to show for it.

SCOUTING/USA

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SOLUTIONS TO LAST WEEK'S PUZZLES

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TELEVISION

in Brooklyn (1945). James Dunn, Dorothy McGuire.
Ⓢ **Movie:** Hollywood Hot Tubs

11:40
Ⓗ **Movie:** Police Academy (cc)

11:45
② Sports People
⑦ **Movie:** The French Connection (1971). Gene Hackman, Roy Scheider, Fernando Rey. Greasy spoon pursues escargot.

12 MIDNIGHT
② **Movie:** My Name Is Nobody (1974). Henry Fonda, Terence Hill. Western produced by Sergio Leone.
④ News

12:15
⑬ **Movie:** The Raven (1935). Boris Karloff, Bela Lugosi. Doctor invites a few friends to his all-electric home.
Ⓝ **Movie:** Oh! What a Lovely War

12:30
④ Saturday Night Live
Ⓦ **Movie:** Ring of Desire

1:15
Ⓢ **Movie:** Unfaithfully Yours (cc)

1:25
Ⓗ **Movie:** Where the Boys Are (cc)

1:30
⑨ **Movie:** The Impossible Years (1968). David Niven, Lola Albright.

1:50
⑦ **Movie:** Dillinger (1973). Warren Oates, Michelle Phillips. Guns blaze the trail from mid-career to demise outside the Biograph Theatre.

2:00
④ Joe Forrester
⑪ News
Ⓦ **Movie:** The Night of the Shooting Stars

2:11
② **Movie:** How to Break Up a Happy Divorce (1976). Barbara Eden.

2:15
⑤ **Movie:** Circle of Two (1980). Richard Burton, Tatum O'Neal.

2:30
⑪ At the Movies

2:50
Ⓢ **Movie:** Terms of Endearment (cc)

3:00
④ **Movie:** I Cover the Waterfront (1933). Claudette Colbert, Ben Lyon. Dockside reporter falls for daughter of smuggler.
⑪ **Movie:** A Warm December (1973). Sidney Poitier, Esther Anderson.

3:10
Ⓗ **Movie:** Rhinestone (cc)

3:30
⑨ **Movie:** Cash on Delivery (1956). Shelley Winters, John Gregson.

3:45
Ⓦ **Movie:** Cloak & Dagger

4:11
② **Movie:** I Will, I Will . . . for Now (1976). Elliott Gould, Diane Keaton.

5:00
⑨ News
⑪ Life of Riley

5:10
Ⓢ Huey Lewis and the News "Heart of Rock and Roll"

5:15
Ⓗ Not *Necessarily* the News

5:30
⑪ News

5:50
⑤ Time for Timothy

SUN., SEPT. 15

6:00
⑨ In Depth
⑪ Insight
Ⓗ **Movie:** Hambone and Hillie

6:30
② Kidsworld
④ Agriculture USA
⑤ Black News
⑦ ⑪ Christopher Closeup
⑨ New Jersey People
Ⓢ **Movie:** Kavik the Wolf Dog

6:45
⑪ Davey and Goliath

7:00
② Hot Fudge
④ Joy of Gardening
⑤ Hour of Power
⑦ Faith for Today
⑨ Face-off
⑪ Old Time Gospel Hour

7:30
② Channel 2 the People
④ Journey to Adventure
⑦ This Is the Life
⑨ Make Peace With Nature
⑬ Sesame Street (cc)
Ⓗ **Movie:** Chattanooga Choo Choo

8:00
② Way to Go
④ Funtastic World of Hanna-Barbera
⑤ Jimmy Swaggart
⑦ Insight
⑨ It Is Written
⑪ Frederick K. Price

8:30
② For Our Times
⑦ World of Photography
⑨ Day of Discovery
⑬ Mister Rogers' Neighborhood
Ⓢ Faerie Tale Theatre (cc)

9:00
② Sunday Morning
⑤ **Movie:** Clarence, the Cross-Eyed Lion (1965). Marshall Thompson.
⑦ Tiempo
⑨ Oral Roberts
⑪ Jackson Five
⑬ Sesame Street (cc)

9:30
④ Positively Black
⑦ News Conference
⑨ Point of View
⑪ Voltron
⑬ Reading Rainbow
Ⓗ Fraggle Rock (cc)
Ⓢ **Movie:** Yentl (cc)

10:00
② Face the Nation
④ Essence
⑦ Education Update: The Chancellor's Report
⑨ Sunday Mass
⑪ The Transformers
Ⓗ Workin' for Peanuts

10:30
④ Visiones
⑦ Entertainment This Week
⑨ Meet the Mayors
⑪ Three Stooges
⑬ Family Classics—The Last of the Mohicans

11:00
② Taking Advantage
④ First Estate: Religion in Review
⑤ **Movie:** Tarzan the Magnificent (1960). Gordon Scott, Betta St. John.
⑨ David Toma
⑪ **Movie:** Ride 'Em Cowboy (1942). Bud Abbott, Lou Costello.
⑬ Wild America (cc)
Ⓗ **Movie:** Conan the Destroyer (cc)
Ⓦ **Movie:** Rumble Fish

11:30
② Newsmakers
④ News 4orum
⑦ This Week With David Brinkley
⑨ World Tomorrow
⑬ Soapbox
㉑ Wall $treet Week

12 NOON
② Seeing Stars
④ Meet the Press
⑨ Hour of Power
⑬ Currents
㉑ Tony Brown's Journal
Ⓢ Paper Chase

12:30
② NFL Week in Review
④ NFL '85
⑦ The Night of Awe
⑪ **Movie:** The Contender (1980). Marc Singer, Tina Andreus.
⑬ Inside Albany
㉑ **Movie:** Tex Rides With the Boy Scouts (1937). Tex Ritter.

12:45
⑤ **Movie:** Skeezer (1982). Karen Valentine, Leighton Greer.

1:00
② **Movie:** Winning (1969). Paul Newman, Joanne Woodward, Robert Wagner.
④ **Pro Football:** Houston Oilers vs. Washington Redskins
⑨ Greats of the Game
⑬ Firing Line
Ⓗ **Movie:** Reunion at Fairborough (cc)
Ⓢ **Movie:** Come Fly With Me
Ⓦ **Movie:** Roadhouse 66

1:30
⑦ Wild Kingdom
⑨ **Baseball:** Mets vs. Montreal Expos

2:00
⑦ Roots: The Next Generation—Chapter VII
⑪ **Baseball:** Toronto Blue Jays vs. Yankees
⑬ Great Performances. See 9/13, 9 p.m. (no simulcast).
㉑ World Chess Championship.Re-creation of match between champion Anatoly Karpov and challenger Gary Kasparov.

2:45
⑤ **Movie:** The Pink Panther (1964). David Niven, Peter Sellers, Robert Wagner, Capucine, Claudia Cardinale. Nice mix of urbanity and slapstick, from Blake Edwards.

3:00
⑬ American Playhouse. See 9/13, 10 p.m.
Ⓗ **Movie:** The Last Starfighter (cc)
Ⓢ Elton John Breaking Hearts Tour
Ⓦ **Movie:** Jaws 3

3:30
② NFL Today

4:00
② **Pro Football:** Giants vs. Green Bay Packers
④ **Movie:** Second Chorus (1940). Fred Astaire, Paulette Goddard.
⑦ Ebony/Jet Showcase
⑨ News
⑬ Innovation
㉑ Nature of Things
㉛ World Chronicle

4:30
⑦ Greatest Sports Legends—Willie Stargell
⑨ New Wilderness
⑬ Newton's Apple
㉛ European Journal

5:00
⑤ Fame
⑦ Hollywood Close-up
⑨ Black Sheep Squadron
⑪ This Week in Baseball
⑬ Quest for Killers—The Kuru Mystery
㉑ Undersea World of Jacques Cousteau
㉛ U.S. Nippon News and Business
Ⓗ Fraggle Rock (cc)
Ⓢ **Movie:** Romancing the Stone (cc)
Ⓦ Sherlock and Me

5:30
④ Super Chargers
⑦ I'm a Big Girl Now
⑪ **Movie:** Bonnie and Clyde (1967). Warren Beatty, Faye Dunaway, Michael J. Pollard, Gene Hackman, Estelle Parsons. Hayseeds beautifully stylized and martyred.
Ⓗ **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes (cc)

6:00
④ ⑦ News
⑤ Dynasty
⑨ Police Story
⑬ Sporting Life
㉑ McLaughlin Group
㉛ Sunday Theater

6:15
Ⓦ Mighty Moose and the Quarterback Kid

6:30
④ ⑦ News
⑬ Tripods
㉑ Adam Smith's Money World

7:00
② 60 Minutes
④ Punky Brewster
⑦ Ripley's Believe It or Not! (cc)
⑨ Switch
⑬ Spaceflight

㉑ Inside Albany
🅢 Faerie Tale Theatre (cc)
🅦 **Movie:** Red Dawn

7:30
㉑ Innovation

8:00
❷ **Special:** *Death of a Salesman.* Arthur Miller's Pulitzer winner, with Dustin Hoffman, Kate Reid, John Malkovich, Charles Durning, Stephen Lang. (cc)
❹ oceanQuest
❼ **Special:** All-Star Spectacular (cc)
❾ David Toma
⓫ Lifestyles of the Rich and Famous
⓭ National Geographic Special
㉑ Mystery!—Rumpole's Return (cc)
㉛ Style Wars
🅗 **Movie:** The Terminator (cc)
🅝 **Movie:** The 4th Man
🅢 **Movie:** The River Rat (cc)

8:30
❾ Face-off

9:00
❹ **Movie:** Conan the Barbarian (1982). Arnold Schwarzenegger, James Earl Jones.
❺ Star Search '85
❼ **Movie:** Lady Blue. Jamie Rose, Danny Aiello.
❾ New Jersey People
⓫ Start of Something Big
⓭ Masterpiece Theatre—The Irish R.M. (cc)
㉛ The Prisoner
🅦 **Movie:** Apocalypse Now

9:30
❾ In Depth

9:35
🅢 Celebrity Lifestyles

10:00
❺ ⓫ News
❾ Hispanic Horizons
⓭ The Bounder
㉛ Gold Lust
🅗 **Movie:** The Woman in Red (cc)
🅝 **Movie:** The Wicker Man
🅢 Brothers (cc)

10:30
❺ Sports Extra
❾ Meet the Mayors
⓫ From the Editor's Desk
⓭ Berlin Alexanderplatz—How Can We Live If We Don't Want to Die. Rainer Werner Fassbinder's adaptation of Alfred Doblin's novel of post–World War I Berlin. In this episode, Franz sets out to land an honest job, and winds up selling a Nazi newspaper, which sparks a confrontation with friends. (Part 2 of 15.)
🅢 Washingtoon

11:00
❷ ❹ ❼ News
❺ Off the Set
❾ World Tomorrow
⓫ Odd Couple
㉑ **Movie:** Reaching for the Moon (1931). Douglas Fairbanks Sr., Bebe Daniels.
🅢 The Honeymooners . . . The Lost Episodes (cc)

11:15
❷ News

11:30
❺ Blue Knight
❼ News
❾ Millionaire Maker
⓫ Honeymooners
🅦 **Movie:** Rumble Fish

11:35
🅗 **Movie:** Blackout (cc)

11:45
❷ Sports Update
❹ Strictly Business
❼ Sports Special
🅢 **Movie:** Yentl (cc)

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** The Initiation of Sarah (1978). Shelley Winters, Kay Lenz.
❾ Jimmy Swaggart
⓫ Space: 1999
⓭ World Chess Championship
🅝 **Movie:** Monika

12:30
❹ Greatest American Hero
❺ Naked City

1:00
❷ Barnaby Jones
❾ **Movie:** Imitation of Life (1959). Lana Turner, John Gavin, Dan O'Herlihy, Troy Donahue.
⓫ Tales From the Darkside

1:15
🅦 **Movie:** Killing Heat

1:25
🅗 **Movie:** Teachers (cc)

1:30
❹ Ben Casey
❺ David Susskind
⓫ News

2:00
❷ News
❼ **Movie:** Home for the Holidays (1972). Eleanor Parker, Julie Harris.
⓫ Wall Street Journal Report

2:05
🅢 **Movie:** Until September

2:30
❹ Visiones
⓫ **Movie:** Don't Drink the Water (1969). Jackie Gleason, Estelle Parsons.

3:00
❹ First Estate: Religion in Review
❾ **Movie:** The San Francisco Story (1952). Joel McCrea, Yvonne de Carlo.

3:20
🅗 **Movie:** Revenge of the Nerds (cc)

4:15
🅢 **Movie:** Romancing the Stone (cc)

4:30
⓫ Emergency!

5:00
❾ News
🅗 **Movie:** Conan the Destroyer (cc)

5:30
❼ Morning Stretch

MIDTOWN
Torremolinos
SPANISH RESTAURANT
230 E. 51 St.
(Bet. 2nd & 3rd)
755-1862
LUNCH & DINNER/COCKTAILS
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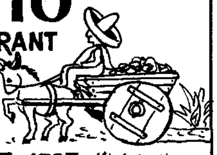

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Lose Weight—Up to 10 lbs. or more in one week. Free massage daily, 3 gourmet diet meals a day. Indoor/outdoor pool, spa and sports facilities. Grand Lake Spa Hotel, Conn. 800-232-2772, in Conn. 800-237-2772, 203-642-6696.

Lose 10-20 Lbs—One week at the gracious Russell House, 415 William St., Key West, Fla, 33040. 305-294-8787.

LOSE 10-20 LBS, IN A WEEK!
90 min. from NYC
MEN
WOMEN
Deerfield Manor
Pocono Weight Loss Resort
RD 1. E. Stroudsburg. PA 18301
HEATED POOL 717-223-0160

Weight Loss Guaranteed—Up to 10/20 pounds/week. Easily. Quickly. True fasting. Expert supervision. Educational program. Successful follow-up regimen. 26 years in operation. Medically accepted. Pawling Health Manor, Box 401, Hyde Park, NY 12538. 914-889-4141.

Complete Men's And Ladies' Spa—Facilities. Free massage daily. Only 1 hour from NYC. On the ocean, indoor and outdoor pool, golf and tennis nearby. Harbor Island Spa, Miss Joan. 212-406-1162, 201-222-2600.

Lose 30, 50, 100 Plus Lbs...—4-5 lbs. per week. Optifast. MD, PhD. Inquire insurance coverage. 212-807-8080.

PASTA and POTATOES
Is this any way to diet? 5-12 lb. weight loss in first 10 days alone. Break your harmful food addictions and let your love of food make you thin. We're the one you've been hearing about.
EAT HEALTHY, Inc., **212-586-8038**

VACATIONS

Montauk Ocean Beach—80 new oceanfront studios, TV/HBO, atrium/heated pool. 516-668-4000.

Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swimming, fishing, bicycles, free golf. Color TV, tennis. Low Fall rates. Shelter Island 11965. 516-749-2001.

TRUCKERS

Men With Van—Anywhere, anytime, low rates, reliable. 212-223-0363.

Light Panel Truck—Local, long distance. Reasonable. 212-679-6423 anytime.

HOTELS

Seton Hotel—144 E. 40 St. (3rd/Lexington). Best value. Special low, low day rates. Color TV. You'll never forget your stay at the Seton. 212-889-5301.

JADE EAST
MOTEL
We Have It All To Make Your
Stay Here a Memorable One
NEWLY DECORATED ROOMS
DELUXE WHIRLPOOL TUB
"Color" TV/Cocktail Lounge
COFFEE SHOP • RES. ACCEPTED
154-10 S. Conduit Ave, Jamaica NY
2 minutes east of JFK Airport 723-5100

WORKSHOPS

Are You Always Pressured—Never satisfied? Feel inept? Fear new tasks, speaking/writing? Lecture/workshop, 10/18, 8-10 PM, $35. Ph.D psychologist, small group. Fee in advance. 212-755-8729.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $23.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

STRICTLY PERSONALS

Pretty Giants Fan—Blond, baby blues, seeks charismatic, caring, financially successful, attractive, Jewish man, 43-53, with passion for life, passion for skiing or sail. Jets fans welcome, but must root for Giants when with me (a season ticket holder) and my fervent pals at Meadowlands. Bio, home phone, photo. NYM T672.

Accomplished PhD—Dreams: wife and I run healthcare co. or foundation, see world, climb mountains. 6', 170, 37, fit, à la Redford. Location: open. NYM T716.

No "Beautiful People" Please—Gutsy Greenwich Village widow (WASP, 48, 5'8") seeks offbeat but sane man, 45 plus, with curious mind and sense of humor. I'm literate, informal, active, affluent. Passions: reading, travel, hiking, country, quiet conversation, holding and (I hope) you. My son is 7; your kids a plus. Revealing bio/phone (or other contact if no message device). NYM E756.

Outstandingly, Beautiful Brunette—Former model, 5'7", slender, shapely and successful, with warmth, class, and intelligence. I am a quality, educated, Jewish lady, 40, divorced, non-smoking and sophisticated, who enjoys tennis, dancing, the arts, traveling, flowers etc. Seeks special, tall, good-looking counterpart, 37-50, for loving, caring relationship and enjoying the best of life's offerings together. Letter/phone/photo. NYM S238.

Voluptuous Female Writer—34, seeks creative, attractive, and good-humored man who amuses, bemuses, and enjoys being a muse. I'm good for same. Ideally, you're tall and bearlike, highly intelligent, and disdainful of sports and Republicans. Tell me 3 or more things you know to be true about men and women. NYM R131.

Zesty, Irresistible, Successful—Woman of warmth and beauty, can create that exceptional sparkle with a man of means, 38-45, who is loving, dashing and experiences life to the fullest. NYM LL81.

Wanted: You Are—30-42 years old, extremely good-looking, classy, intelligent, a warm, athletic and successful woman, good tennis player a plus. Excellent figure and physical condition a must. Reward! I am a youthful, 44-year-old, handsome, warm, intelligent, athletic, prominent businessman. A very successful entrepreneur, but down-to-earth. Likes sports, world travel, theater, tennis, skiing and nautilus, 5'10", 165, 100 percent honest, widowed several years ago, now looking to settle down. This my first ad. Please send recent photo, phone and note. I will respond with same if desired. NYM T725.

Widow, Early 50's—Fun, slender, good-looking, active in business, seeking single Manhattanite, romantic, attractive, affluent, to 62. Bio NYM S230.

From London With Love—Now Manhattan is my home. Petite, pretty, vivacious brunette, many interests, seeks intelligent caring mensch 40's-50's, with whom to build a warm, caring relationship. Note/phone/photo. NYM E957.

Looking For Love—"In all the wrong places?" I really am! Is she out there? I want out of a relationship what I put into it. I can offer love, honesty, devotion, along with tenderness and a good sense of humor. I really want the same in return. I'm Catholic, 40 yrs old, a young-looking, attractive, marriage-minded male. I'm athletic, good condition, 5'10", 175. Successful in business. Shape and appearance are important to me, but so is thoughtfulness, caring, loving yet a little shy. With or without children is fine. Please be honest in your replies and ready for commitment. Photo, phone, letter, a must. NYM R129.

Vibrant, Muscular Man—Strong, white, 31, attractive, warm, bright, owns gorgeous house, fireplace, enjoys outdoors, fitness, humor. Seeks bright, pretty, loyal, white, Christian lady, 18 to 27, for friendship, possibly marriage, kids. POB 476, Lincolndale, NY 10540.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Unique To LA!—The kind of man you'd never dream would write an ad like this! But, it worked for a rich and very important friend of mine, who convinced me to try, too. So here goes: First and foremost I'm a nice guy. Sure, I'm very rich, run a huge company, have private jets and a yacht in Marina Del Rey, wonderful houses internationally and in Los Angeles, and love to spoil women. As at home in a tux as in blue jeans. Love to travel worldwide and often, in style. Knowledgeable in art and antiques, ballet, opera, symphony, theater; fascinated by women's fashions and foreign languages. I like sophisticated and interesting people. Sure, I love elegant parties (large and small), charity work, politics, and good films. Yes, I ski often and well.love long, long walks,golf, and I am an avid photographer. I am a very young, active 45, thought to be good-looking. Ivy League educated and well read. Yes, I know great wines and great cuisine, love disco, but still love the old-fashioned dances, too, and guess what—extremely intelligent. Sure, that's all me, but what's best is how I began all this. I'm a nice guy. Friendly, warm, affectionate, decent, helluva sense of humor,lots of friends, and most of all, I love my kids, my life and life in general. Then what's the hitch? I smoke and love a fine cigar, that's all! Who am I looking for to share my life? Perhaps you—you'll know! Please write and let me know all about you, even if you never dreamed that you'd ever respond to an ad like this. Oh, and be sure to send a good photo and your phone number (crass commercialism, I know, but necessary). Ne loupez pas le coche. POB 64770-551, Los Angeles, CA 90064.

Be Honest!—Are you: Really handsome? Really male, 5'10"- 6'3"? Really not too skinny/too fat? Really 31-41? Really smart? Really have style? But mostly, do you really have a great sense of humor? Answered yes to all of the above? Please respond to this really creative, successful, pretty, fun, sexy, woman, 33, with a note/ photo/phone. Thanks. NYM S231.

From This Moment On—Meet most attractive, professional, Jewish female, late 20's. Seeks professional, Jewish male, late 20's-late 30's, with integrity, to mesh dreams and goals. (No drugs). Photo, helpful. NYM J975.

If Honest And Sincere—We have something in common. I'm a secure male, 35, 5'7", non-smoker, architect. Live, Westchester; work, NYC. Seeking female counterpart. Note/photo. NYM T627.

Share The Good Life—Dynamite lady, stunning redhead. Tall, leggy, luscious, seeks strong, intelligent, single, successful, conqueror, 55+. If you know you're special, let's go for it.Photo NYM KK65.

Beautiful Inside and Out—Artistic, warm, loving, Manhattan, svelte, independent/ unencumbered female, 35, natural blond, enjoys arts, cooking, films, reading. Seeks attractive, professional fun-loving, special male, with integrity, class and humor for caring relationship. Phone/letter, appreciated. NYM EE52.

Handsome Gentleman, Attorney—29, seeks a warm, intelligent, pretty woman for the fall social season and beyond. Kindly RSVP. Photo, appreciated. NYM J986.

Slender, Playful, Attractive—Professional, Jewish woman, 39, no religious preference, varied interests, seeks man under 50, who has been married, has good sense of humor and is satisfied with his work/himself, and is ready for a serious relationship. NYM KK90.

Gentleman Jewish Professor—33, historian, author, tall, easygoing, filmgoer, theatergoer, awful actor, unmaterialistic, idiosyncratic, seeks brainy gentleman. NYM KK92.

Corporate President—Good-looking, trim, 5'9", very successful, kind, compassionate, great sense of humor, enjoys first-class travel. Looking for classy, high fashionable, model/actress type, 26-35, petite, fun-loving. Would like to share great times together and the finer things in life. Not marriage-minded. Very recent photo, short bio and phone. NYM EE73.

One Is A Truly Lonely Number—For the man who is interested in changing that number to a duet, this woman of large build, lovely face, sensuous, nurturing, in her 40's, loves travel, music, has a zest for life, great sense of humor, would like to hear from you. Letter/phone.NYM S111.

Warm, Attractive, Romantic—NJ lady, 54, happy, successful, lover of life, looking for male counterpart. NYM LL95.

Galvanize Me—Very pretty, slim, vivacious, talented, young 40. You: super successful, sensuous, sincere, worldly gentleman. Reply business stationery or card, brief bio. NYM EE78.

Menschette Seeks Mensch—23, 5'6", Jewish, slim, Ivy grad, dynamic, sincere, responsive and fun. Interested? Please write. NYM EE93.

Attractive Professional, 49—Jewish, 5'6", slim. Seeks NYC non-smoker with sense of humor, successful, bright, traditional values, warmth, has cultured interests. NYM T642.

Fun-Loving, Business Exec—Good-looking, 39, 5'7", single father, avid snow skier. Interested in meeting pretty, down-to-earth, professional/career woman, 25-35. Will share travel, romantic dinners, music with someone special. Send letter/ photo/phone. NYM S133.

Start The Jewish New Year—Meeting a comfortable, attractive, vivacious widow, who has a strong sense of honor, intelligence, tempered by commom sense and compassion, and is able to laugh at herself. If you are honorable, intelligent, compassionate, can appreciate the humor and joy in life, and are over 50, please contact me. I have no other way to find you. NYM T648.

Extraordinary Brunette Jewess—Seeks man 48-60, young in heart/mind, over 5'9", with eclectic interests and the affluence to enjoy them. POB 911, Millburn, NJ 07041.

Fore! Male Golfer—52-62, any handicap, NYC woman, tall, slim, stunning, wishes to share laughter, affection, the "arts", travel, leisure, golf-cart. NYM FF08.

Huggable, Pretty RN—28, 5'7", 125. Jewish, shapely, athletic, affectionate, non-smoker. I love travel, theater, dancing. Seeks marriage-minded Jewish professional man, 27-37. Photo. NYM FF09.

Pain In The Neck (Sometimes)—Handsome, literate, athletic, professional, at peace with my self, Jewish male, 32, 5'5", seeks self-actualized woman, if you really like yourself, let's talk. Note/photo. NYM T667.

Desired, A Woman—30's, who hikes or bikes, swims or skis, to start indoor family with male mid 40's, Christian, cultured. NYM S155.

Spectacular Man—An ad is a place to be up front and not humble. Hence the truth. I am an extremely handsome, charming, bright, witty and rich 32-year-old male. I am also understanding, emotional, warm, open, sincere and strong. I am a graduate of Harvard Business School and have achieved great success on Wall Street. But in achieving that success, I have sacrificed my personal life. I now have the time and desire to change that. I would love to hear from a compassionate, intelligent and beautiful woman who feels good about herself and would like to share the best life has to offer. Photo/phone. NYM R103.

High Energy Lady—Seeks electric outlet for romantic sparks. Slender, pretty, dark-eyed, sensitive, warm, successful. Loves baseball, swimming, beaches, theater, good talk. If you're over 45, single, worldly, funny, successful, smart, fit and Jewish, let's test the current. Photo/ phone/bio. NYM S166.

New Arrival In NY—Pretty, easygoing, artistic gal, hoping to meet a 35-50 man, who enjoys his life/work. NYM T694.

Pretty, Classy, Cultured—Jewish doctor, down-to-earth. Looking for tall, dark and handsome Jewish man, 30-36, for friendship and maybe more. NYM R149.

Looking For A Special Lady—Succesful insurance broker would like to meet a professional woman, 30-38, emotionally strong, serious but fun-loving, happy but sensitive, mature but not controlling, sexual but loving at all times. I'm a 44-year-old man with a strong character, integrity, attractive, divorced, eagerly looking for a new beginning. NYM R126.

Attractive Attorney—Ivy educated, Wasp, 39, 5'11", and trim, who enjoys music and theater. Seeks very pretty woman, 25-36, for lasting relationship. Note/photo/phone. NYM FF17.

Caring, Compassionate, Cultured—Curvaceous, classy, cerebral, conservative, charming, creative, confident, curious, cheerful, also pretty, Ivy-educated woman. Desires male, 45-60. NYM FF19.

Lovely Lady Adventurer—40 plus, writer, seeks sensitive, gem of a man. Let's discover each other and explore life's riches together. NYM S186.

Athletes Anonymous—Why watch your favorite sports with your male buddies when you can cuddle with a cutey who has the same interest? I'm a Jewish female, 33, terrific tennis player and athlete who loves sports, is sensitive, caring, successful, feminine, and lots of fun to be with. You're a Jewish male, 35-50, athletic, non-smoker, honest, affectionate, confident, and want a satisfying relationship. NYM FF21.

Exceptional Exotic Filmmaker—Sensitive, educated. Seeks same in male, 40-55. Photo, office telephone. NYM T706.

Handsome, Secure, Sensitive—Male, 39, successful producer, enjoys arts, rock'n' roll, Sports World, travel, and hugging. Seeks very tall, very buxom, warm, bright woman, 25-35, for fun and romance. Photo, please. NYM S193.

Wealthy Italian Man—Just turned 40, seeks wealthy, beautiful lady, 50 to 60, for romance, love, friendship. Small note, phone or restaurant where we can meet. NYM S195.

Genuine, Gentle, Gallant—Successful, athletic, Jewish attorney, 33, 5'8", to share caring, compassion, commitment and humor, with warm, wonderful, non-smoking woman of conviction, with similar trim, healthy good looks and outlook. Photo helpful. NYM S187.

Brooklyn Babe—28, divorced, pretty, sexy, hard-working, resilient, loves to laugh. Seeks man who's secure, fun, but not afraid of responsibility, commitment, or kids. NYM S188.

Vivacious Virgo—Blond, 39, desires secure, professional man, 35-50, warm and giving of self, who can laugh and have fun, opera, ballet, tea, travel, baseball/ football, comedy and racing. Let's be friends and maybe more! No drinking or drug problems, please. Photo/phone a must. NYM S189.

Cute Blond, 23—Seeks nice, handsome, fun guy. Photo/letter. NYM S190.

LI Horsewoman—Seeks macho LI horseman, over 37, tall and muscular who wants to sweep an attractive, caring, romantic lady off her feet and live happily ever after. Photo/bio. NYM S191.

Very Good-Looking Man, 44—Works in film business, seeks a one-in-a-million shot. A woman who is very good-looking, very smart and who is not attached. Note and photo a must. NYM T707.

No Nitpicking Nabob—Am I, but a fine fellow, seeking goddess for enjoyment, company, and mutual pleasure. 50ish, athletic, affluent, generous, intelligent, professional, witty gentleman wishes to meet attractive, adventuresome woman for occasional trysts and travel. First class all the way. Invite responses from confident, venturesome, attractive women of all races and creed, between 25-35. Photograph must accompany reply to assure response. NYM S192.

Country Partner—Needed for successful professional Jewish male, 40's, 5'7", ex-professor, open-minded, warm, a true Cancer. A pretty, very bright, independent professional lady, 30's, a "House Beautiful" type, has found herself, into country living and city working, loves animals, well-balanced mentally. To share house, feeling and explore permanent relationship. Bio, full photo, phone. POB 1033, NY 10040.

Foreign-Born Connecticut Tax Lawyer— Seeks woman under 36, with self-esteem, confidence in her own looks, sense of humor and interest in music, tennis, bridge, etc. Please write. POB 2592, Stamford, CT 06906.

Concert Pianist—Handsome, slim, athletic, witty, 32 (looks 25), Jewish, incurable romantic. Seeks slim, warm, non-smoking female (20-30), for lifemate. "Material Girls" need not apply. Photo, appreciated. NYM T718.

STRICTLY PERSONALS

Interesting, Inquisitive And Intelligent—I am a tall, thin and very attractive Jewish woman, offering the possibility of a sincere and real relationship to a witty, warm and wonderful fellow, 39 plus, 6' plus, successful, possessing a true positive outlook. I love music, the outdoors, movies, restaurants and enjoying life. Tennis anyone? NYM T713.

Vibrant, Verbal, Attractive—Educated lady. Seeks man, 38-53, who likes city and country life, has an inquiring mind and wants a relationship. Sense of humor a plus. NYM T714.

Tall Jewish MD—Late 20s, a real catch, seeks special woman. Sorry, no response without photo. NYM T715.

Tall, Attractive, Affluent—Widow, 38, with 4 children. Are you still reading? Seeks financially secure, family-oriented, 6', Jewish man with style and humor, who enjoys skiing, travel, kids and conversation, for a romantic, sophisticated, fun-filled, interesting relationship. Bio/photo. NYM T717.

Cute Blue-Eyed Irish-American—29, part-time MBA student, seeks to meet sincere male for serious relationship. Phone/photo. NYM T709.

Widow, Middle Age—Very pretty, college grad, seeks older man. NYM T710.

Creative Fun-Loving Sensitive Male—Seeks Oriental woman, 25-35, with same interest for sincere relationship. Photo/letter/phone. NYM T712.

Open Auditions— For ballroom dance partner. Must be educated, witty, Jewish and 60ish like myself. Relationship a possibility. NYM T711.

Looks Of Silver—Heart of gold. Exec, 27, spontaneous, sensitive, athletic, sense of humor and enjoys movies, dancing, skiing, outdoors, intimacy. Seeks similar woman, 19-30, unpretentious, spirited (not possessed), attractive, to be my sunshine. Photo important. Bio/phone. NYM S194.

Insatiable Male—40, affectionate, handsome and successful. Seeks tanned, Jewish, adorable mate, with wit and intelligence. Photo a must/phone. NYM FF22.

Successful, Yet Sensitive—Professional man, knowing and wise. Seeks a pretty, slender woman (30's to early 40's) who is smart, loving and supportive. Photo helpful. NYM FF23.

Florida—Relaxed, cultured, together, attractive career lady, seeks male 40-50, with same. Photo/bio. NYM T719.

Attractive Romantic Male—40, American, born of Caribbean Latin roots, a good sense of humor, successful, loves travel, good food, conversation and, above all, sincerity. Seeks a like female, 30-40, to be that very special friend. Race unimportant, note/phone/photo optional. NYM T720.

Articulate, Witty, Attractive—Woman, 39, with PhD and JD. Seeks highly-educated, empathic man who shares my interest in psychotherapy. NYM FF26.

Rather Ravishing Redhead—Seeks successful, serious suitor to share scintillating soirees, 49-59. NYM FF27.

Attractive Slim Woman—42, 5'8" brunette, warm, giving, successful, no children. Seeks man, 38-50, good sense of humor, successful, non-smoker, kids ok. Send note/photo if possible. NYM T721.

Attractive 6'1" Single—Prominent NY businessman, likes everything. Seeks serious relationship with attractive, slim, white woman, 32-36, 5'4"-5'6". Objectives: adventure, love, domestic bliss. Photo/note, please. NYM T722.

Gorgeous Exciting Widow—Jewish, 5'6", seeks bright Mr. Right, 54-65.NYM S196.

Attractive Southern Sparkler—Manhattanite, warm, sensitive, blond professional. Seeks intelligent, refined, Jewish man, 50ish, financially secure, sense of humor. NYM FF24.

Take A Chance—Jewish female, 26, with beauty and brains. Seeks handsome, professional guy, 26-30, for romance and more. Photo/phone. NYM T723.

My Goal—I want to delight a woman with my elegance, masculinity and style; to nurture her with my kindness, integrity and love; and to blossom the roses in her cheeks with my enthusiasm, kisses and sensuality. NYM FF25.

If You're 21-28—Sexy, smart and funny, tirelessly romantic, but just can't find a honey; If you think that you could fall for a Wall Street CPA, with looks and brains and big ideas for sweeping you away; Then find a photo, grab your pad and answer, if you dare, the guy that just might become your last unwed affair. NYM S205.

Seeking Good-Looking—Caring woman, to 39. Am bright, attractive, divorced, professional, sense of humor, early 50's. Photo important. NYM S206

My Brother Advised—That I start this ad with: Bambi seeks Rambo. When we stopped laughing, he said not to worry, his last date carried a teddy bear to dinner that didn't know any two-syllable words. Never-the-less, optimism prevailed, so I proceed. I am tall, attractive, successful, sincere, mid-30s, active and fit. I would like to meet a good guy with a sense of humor. Send recent photo/phone and short bio. NYM T724.

Successful Metro NY Builder—Ready to develop life's truest monument, a long-term, meaningful, relationship. Would you enjoy sharing theater, culture, sports, travel, candlelight dinners, intelligent conversations and an honest, growing relationship? If you are a professional woman interested in an intelligent and sincere man, early 40s, in good physical condition, tell me about yourself. NYM T726.

Blue Eyes And Black-Haired—Attractive entrepreneur, 25. Seeking a tall, handsome male, 28-30. A relationship that should have met in the fifties, but ideals that are advanced. Photo/phone/bio. NYM T727.

LI Widower—Late 50ish, looks mid-50ish. Advertising executive. Literate, gracious. Would like to meet attractive, 40ish widow who enjoys an occasional dinner and appreciates good wine but abhors country walks, sunset and anything by candlelight except blackouts. NYM S207.

Sensuous Sophisticated 60—Caring and compassionate, desires warm, wise, witty man for joyful, tranquil relationship. Bio/phone. NYM T729.

Don't Answer This Ad—Unless you're a fun-loving, sensitive, sincere, successful Jewish man, 35-47, interested in knowing a slim, very attractive, 5'7", 36, mother of 2, who is bright, active, romantic, adventurous, with a good sense of humor. Letter/photo/phone. NYM T730.

Jet-Setting Prince—Seeks potential princess. Chairman of board, young-looking early 40s, suave, handsome and multi-dimensional, can offer the Jaguar, country club, airplane, etc, to one unemcumbered, beautiful, slim, petite and elegant woman, between 25-33. Must be 5'5" or less, and be able to mix comfortably with congressmen, CEOs, etc. Note and photo a must. NYM T731.

Surgeon By Day, Romanticist—By night. Has everything except his Dulcinea. She is an affectionate, gorgeous, Jewish Manhattanite, 20-32, non-smoker. I'm a caring, very handsome, slim, ultra-successful, early 30s, M.D., who is gentle, expressive, elegant, dynamic, sexy, artistic, athletic, funny, with much more to offer that special lady. So let's share our dreams. Short note/photo a must, if desire reply. NYM T732.

Attractive Lady—Seeks interesting Catholic male, 60's. Phone. NYM T733.

Jewish Male—37, 5'10", seeking a small-town Jewish lady, who is fed-up with NY, who would like to get back to her roots and start a real life. NYM T734.

Slim 6'3" Attorney—28, Jewish, wishes to meet a very pretty, plump and pleasing female, who is bright and likes to laugh. Photo appreciated. NYM T735.

Unattached Professional Woman—Early 40's, attractive and slim, emotionally geared to meet a sensitive, interesting male, capable of great fun, leading to eventual commitment. NYM T736.

25-Year-Old Professional Jewish—Shiksa, blond with baby blues, wishes to usher in the autumn, with her tall, Jewish counterpart, 28-34, who is intelligent, educated, athletic, funny and handsome and not afraid to experience life. Bio/photo/phone. NYM T737.

Bright Professional Attractive, Warm—Non-smoking, 32-year-old, Italian woman, with traditional values, seeking a professional man, in his 30's with similar qualities. Photo/bio/phone. NYM T738.

Wanted: Exotic Beauty—22-32, Oriental, Black or Hispanic welcome. Class a must. I am European, expect and offer the best. Please no photo. Bio/phone. NYM S213.

Stop—Earthy, independant, naturally charming, adventurous, fit, attractive, humorous male, 30, (Jewish). Seeks like lady of character. Photo, please. NYM FF31.

Soon To Be Successful—30, 5'8", male, seeks right woman in exchange for right arm. Please send photo. NYM S214.

Intelligent Lady—Divorced, interested in meeting man, divorced with kids OK, 38-50, energetic and intelligent, with sense of humor. I am tradional, have many interests, slim and attractive and would enjoy friendship. NYM S229.

NY/NJ Quality Male—51, slim, quiet, seeks female warmth, luv!. NYM S208

Romantic Handsome Man—29, funny, successful, fit, not a jerk. Wants beautiful, bright, fit woman with class. Photo/note/phone. NYM T740.

Wall Street Broker—45, I spend my weekdays in the city and my weekends in the country. I would love to share my life with a woman, 28-35, who loves the outdoors, travel, long walks, and a quiet evening by the fire. Photo/phone/note. NYM T739.

Tall, Attractive Asian—Likes to meet educated, down-to-earth guy. NYM T741.

Slender Skier—Pretty, long-legged, 36, Jewish, well-educated. Seeks cuddly, funny, romantic, attractive, Jewish, profesional male (38-48), for committed, lasting relationship. NYM S209.

Female Journalist—With great looks, brains, Jewish, 5'7", 30. Seeks cultured, Manhattan gentleman, 30-35, for scintillating rapport and more? Note/phone/photo, please. NYM S210.

Handsome Athletic Professional—Etcetera, but the point is that I appreciate, like, and love people. Warm, healthy, NJ, Jewish male, 28, seeks woman, 23-30, with priorities right side up. Note/phone/photo, please. NYM T742.

Nice Jewish Gal—26, 5'4", slim, college grad. Seeks Jewish male, 26-35. Photo/phone/bio. NYM T743.

If You're A Professional Man—30-40, who believes enough in himself to share his thoughts and feels laughter can be the best aphrodisiac, your soul mate awaits. Send note/photo. NYM S211.

Could You Live In The Country?—Sensitive, successful male, 34. Seeks attractive, slim, bright woman, 25-35, who likes honesty, long walks, talking until 2am in front of a fireplace, the mountains, and the beach. I believe only friends should marry. Let's try friendship first. Photo/phone. NYM FF29.

Do you Want A Man—With brains (Harvard, MIT), money (Wall Street partner), sensitivity (ex-shrink), good-looks? Want a monogamous partnership based on mutual respect and passionate chemistry? If you are a brilliant, unspoiled, Midwest type, very slim, under 5'8", want kids but none yet, send note and photo to: POB 2243, Westport, CT 06880.

Successful, Established Photographer—32, attractive guy, 6', and reserved. Likes long walks, movies, quiet evenings, concerts, traveling. Seeks slim, outgoing, white, female friend, 24-32. Send phone number. NYM FF30.

European-Born—37, professional, slender, green-eyed, brunette, 5'7", with warmth, good looks and substance. Would like to meet professional man, 35-50, of intelligence, warmth and depth. Charm and wit is a plus. If you are looking for someone special, as opposed to acceptable, we may be the perfect match. Send note/phone and picture if you can. NYM S212.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Seeking A Mensch—Pretty, 5'5", 29, Jewish lady, lover of music and the arts, well-educated and cultured. Seeking an intelligent, sensitive, ambitious, tall, good-looking, professional, Jewish, non-smoking man, 30's, for serious and fun relationship. Note/photo/phone. NYM S215.

From NJ—She is 45, 5'7", slender, pretty, sensitive. She seeks a warm, successful Jewish man. NYM S216.

I Am 38—Attractive female, 5'4", gentle, warm and sensitive. Seeking man, 36-45, nice-looking, caring, open-minded, with character and integrity for lasting relationship. Note/phone. NYM T744.

A Sophisticated Canadian—Professional, attractive, caring lady, seeks ethical, refined, well-established, healthy gentleman, 48-62, for possibility of a future. NYM S217.

I Want Everything—I am a very good-looking, successful, athletic, 38, Jewish man, looking for a lifetime relationship with a truly special lady. She should be 25-32, stunning to look at, extremely sexy, intelligent, sensitive, and love to laugh. Note/phone/photo a must. NYM S218.

Attractive Jewish Attorney—36, 5'8", athletic, just returned from China. Seeks a warm, bright, sincere woman for friendship and ? NYM S219.

Pretty, Warm, Feminine—Divorced, LI mom, 39, seeks successful male, 40-50, with heart, humor, traditional Jewish values for special relationship. Bio/photo/phone. NYM S222.

Foxy, Petite, Fun-loving—Intelligent woman, 24, seeks professional, athletic male, late 20's to early 30's, with a sense of humor. Photo/note/phone. NYM S220.

Handsome, Sensitive Professional—I'm a 5'7", 31-year-old male, who seeks a warm, intelligent and pretty, gentle woman with a good sense of humor and a commitment to family. NYM S221.

Ivy League Alumnus—Attractive, financially secure banker and writer, Wasp. Looking for attractive and charming, Seven Sisters alumna, 32-34, who is not divorced and who includes a family in her career plans. Someone in publishing, communications, or education would be super. Photo, please. NYM T609.

Autumn In Tuscany—Chic Italian lady, in Florence, seeks to correspond/meet substantial, easygoing, US, single gentleman, 50 plus. NYM T745.

Tall, Terrific Redhead—40, seeks clean-living, weekend male playmate. NYM S223.

Tall Blond Man—With two left feet desires 25-35, smart, sassy, slim Ms. for usual reasons. Photo? NYM G002.

Vivacious Architectural Designer—Spending too many hours alone at the drawing board. Attractive lady, seeking 50s gentleman to share zest for life. Nonsmoker. NYM T747.

Wall Street Wiz—Affable, handsome banker, 33, seeks attractive, intelligent, witty woman, 25-33, for serious relationship. Note/photo. NYM S232.

Perhaps Romance—I am a real cute guy, 33, tall, athletically built, MD, looking to meet my match. You are 22-30, feminine, sensitive, fun-loving, outgoing, at least 5'3", gorgeous or adorable and proud to show off your thin shapely figure. Photo/phone. NYM T748.

Out Of Town Businessman—Financially secure exec, visits Manhattan frequently. Would like to meet elegant, sophisticated lady, for fun-filled evenings. Photo/phone. NYM T749.

Flight Attendant, English—Considered kind, bright and pretty. Would like a good, presently single man to come home to. 40's ideal. NYM S225.

Pretty, Witty, Irish/Jewish—Lady seeks "nice guy" over 30. Are you out there? Either from NY or NJ. Photo/bio/tel. NYM S226.

If You Are A Man—Looking for an old-fashioned, adventurous, petite woman, with dark exciting eyes, take a chance. Seeks white male, 30-43. NYM T750.

Female Physician—32, exceptionally pretty, spirited, soft-spoken, unusual, interested in meeting an accomplished Jewish man, 28-40, living in NYC or vicinity. NYM S227.

The Cat's Meow—Cute, petite, Jewish gal, 26, looking for sincere, down-to earth, Jewish, professional guy, 27-32. Interests include fine dining, dancing, theater, movies and cats. If you share my interests, we can have a purrfectly good relationship. Please send photo. NYM S228.

Exciting, Radiant Beauty—Within and without, 27, 5'6", professional woman. Seeks handsome, warm, Jewish achiever with high moral character for tender relationship. Photo please. NYM FF33.

Lucky Lady—Princeton/NYC. Good-looking. Intelligent. Funny. Classy. 40's. Seeks wise, good-natured man with joie de vivre who's still looking for his special woman. NYM T751.

A Rare Find—Very good-looking therapist with pretty blue eyes, 26, slim, athletic, intelligent and funny. Seeks tall, emotionally stable, successful, non-smoking Jewish male, 25-38, who likes himself and is optimistic about the future. Photo/letter. NYM T752.

Lots To Offer—MBA, witty; I'm 29, honest, slender, and pretty. I thought an ad was worth a try. Hope to catch the eye of a special guy. I'm warm, down-to-earth, and looking for someone who's bright, Jewish, caring, successful, and fun. No smokers, please. Photo appreciated. NYM T753.

Snow White's Tired—Of dopey dwarfs. Seeks Jewish prince, 24-30, to share good conversation, movies, laughs and ice cream. Warlocks bearing fruit need not apply. Photo/note/phone. NYM T754.

Strikingly Attractive Attorney—Seeks successful Jewish man, 36-44, who is bright, irreverant, caring, and is not threatened by honesty. NYM FF34.

Your Kiss On My List—30, 5'8", Jewish male, who is warm, sensitive and affectionate. Seeks a best friend for life to share emotional intimacy. Photo/phone. NYM T758.

Bright, Attractive Male—35, 6', 170, seeks lady 25-35, with beauty, brains, and a warm heart. Photo/phone. NYM T755.

Knock-Out, Beauty—28, 5'6", slender, Ivy-educated, Jewish, funky and zany, seeks complementary Jewish male, 28-37, for fun, adventure and loving commitment. Photo/phone. NYM S233.

Beautiful blond—Great figure, 38, seeks very handsome man for love, marriage and fun. Photo a must. NYM S234.

Very Successful, Attractive CEO—Of multi-state business, 43, Jewish, wishes to find extremely bright, successful, extremely attractive woman of warmth and quality with sense of humor and zest for life, late 20's-30's, to share his love of opera, symphony, theater, film, food and wine, travel, warm moments with close friends, his secluded lakeside vacation home and other pleasures. Must be enthusiatic about your own life and work, trim but shapely, a non-smoker and a warm, loving and sharing person. Note/phone/photo a must. NYM S235.

Cynical Reporter—Very pretty, long legs. Seeks 35-45, unpretentious, English gentleman for mystery and fun. NYM FF35.

Ready To Love Again—And settle down. Warm, pretty, petite, down-to-earth, LI brunette, mid 30's. Seeks special guy who is sweet, sensitive, understanding, easygoing, caring, sincere and thoughtful, who has good sense of humor, is a "gentleman", over 5'7", nice appearance, a little shy at first and who enjoys the outdoors and is also ready for marriage and family. Photo/phone/bio. NYM T756.

Successful Man—50, seeks attractive, sophisticated woman, 26-38, who enjoys fine music and fine dining. Respond with note/photo. NYM S236.

You May Ask Yourself—Why would a tall, handsome, successful, 32-year-old, Christian man place this ad? And you may ask yourself, is he honest, caring and ready for commitment? And you may ask yourself, would he appreciate an attractive, intelligent woman like me? And you may say to yourself, could this be "Once in a Lifetime?". Photo (even xerox) appreciated. NYM S237.

Not A Yuppie—I never go to the Hamptons, but I love the beach day and night. Successful broker, 26, 5'8", suburban. Seeks non-smoking Jewish woman who is bright, romantic, into music and partying and is a little crazy, like me, and is looking for a possible relationship. Note/photo/phone. NYM S239.

Handsome, Successful MD—Young 38, seeks beautiful, slim, intelligent Jewish woman, city resident, 27-35. Photo/phone/bio. NYM T759.

Outstanding Woman—Jewish, divorced, tall, slim, beautiful, sexy, happy, interesting, flexible, successful. Seeks intelligent man, with smiling face, 45-55. NYM T760.

Glamorous, Slim, Athletic—Not me! I am not looking for a dynamic, high powered exec. either. I am looking for a kind, hard-working, common sense, fun, Jewish Orthodox gentleman, I am pleasant-looking, 33, 5'6", divorced, employed, happy, a good cook and would enjoy sharing good times. NYM T761.

Urban Planner, Builder—31, bearded, 5'8", seeks woman to inspire work and life (or at least share ballet tickets and dinner with). NYM T762.

Brown-Eyed Hugger—Handsome, 36, 5'9" broad-shouldered Jewish man, healthy and fit, legally educated manager in hospitality industry, musical, expressive, sensitive, silly, serious. 12-stepper committed to growth of a relationship physically/emotionally/spiritually. Many interests, little time. New to NY; missing fog/bay/Sierras. Seeking woman with smiling eyes, nice body, initially shy, then very affectionate. You have successful career, busy schedule; varied interests include love of nature. Bonus: you ski or speak Russian. Photo appreciated. NYM T763.

Very Good-Looking Man—Secure, single, 30's, 6', 175, enjoys travel, dining, dancing, gym. Seeks beautiful woman with warmth, honesty and a model figure. Photo/phone/bio. NYM R132.

Kindred Spirit—Holistic orientation, extrovert, hi-energy, accomplished in left brain activities, developing right brain talents, female, fit, 40ish. NYM S240.

Independently Happy— Woman, 31, attractive and slender, seeking to share the wealth with similarly happy and successful gentleman. NYM T764.

Successful Wall Streeter—34, witty, sensitive, good-natured, handsome, 5'6", Christian. Seeks attractive, warm, sophisticated lady, with zest for life and sense of values to share laughs, romance, maybe future together. Photo and phone, appreciated. NYM T765.

Scintillating, Eccentric Beauty—37, warm, funny, Jewish, seeks smart, easygoing, non-smoking man, 30-42, who thinks life is weird and is finally ready for commitment. NYM T766.

Nice Jewish Boy—With Law Degree, 34, enjoys music, arts, travel, cooking, plus! Letter/phone/photo. NYM S241.

Pacific Northwest Entrepreneur—Warm, feminine woman. Christian, 35, 5'4", never been married, but would like to be. Loves to garden, keep house, entertain and sleep late, but spunky business woman, too. Emotionally secure enough to tolerate long hours of your demanding career as long as you are likewise. No drugs, no smoking, no Bozo's. Courvoisier and VCR, yes! Where shall we meet? Phone/bio/photo. POB 5343, Portland, OR 97228.

Handsome NY/West Man—34, 6', trial lawyer, who lifts weights and writes poetry, seeks strong, sensitive, and attractive woman for meaningful relationship. Note/phone. NYM T767.

Let's Exchange Parties—This gal gets invited to many and if you do too, this pretty, blond, blue-eyed Wasp (5'5", 115 lbs., and 40) would like to share, if you are 40-50, Wasp, educated, affluent, personable, a good conversationalist and enjoy mixing and meeting new people. Phone/photo. NYM T768.

Stylish, Intense, Handsome—26, 6', 155 lb. male, considerable taste/wit, best education, aspiring eye surgeon, bon vivant. Seeks same accomplished, sensual beauty as the rest, but offers more in return. Photo/CV. NYM S244.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Are You Suffering—From the Labor Day blues? This handsome, 6', 38-year-old, Jewish, professional man who enjoys theater, museums, tennis and travel may be your answer. If you are an intelligent, attractive woman, 29-37, send note/phone/photo to NYM R130.

Tall, Kind Gentleman—Sought by tall black lady, 30. Bio/photo. NYM T757.

Great Dad Material—Emotional, strong, patient, and generative. Steadfast friend, companion and partner first. Interesting, successful, level-headed, great-looking, tall and trim man, values integrity, self-respect, good-looks and smarts. Seeks poised woman, 25-35. Read between the lines and write. NYM T769.

Herpes Man Wanted—Classy lady, 36, professional, attractive, Catholic, white, northern NJ, arts/sports. Photo. NYM S242.

Foxy Blond Lady—Classy, sexy, sincere, financially secure, open to meet her male counterpart, 45-60. Photo. NYM T770.

Bright, Irreverent—North Jersey lass, 31, who loves to sing, seeks mensch with quitar to sing with. NYM T773.

Handsome, Honest, Humorous—Successful, Jewish, professional male seeking that one special person for a loving relationship leading towards marriage and family. If you're Jewish, pretty and slim, under 35, stable and happy, reply with photo. NYM S243.

If You Feel At Home in Caneel Bay—And Vienna, love Mozart and Springsteen, have past your mid-life crisis and feel secure in every respect, then you may be the one. I am a professional woman, born and educated in Europe. I have it all except the companionship of a special man with a good sense of humor. Curriculum vitae and photo, please. NYM T774.

Dreams Do Come True—Handsome Jewish male, 36, looks 28, 5'11', big blue eyes, athletically built, successful, loves fine dining, travel, theater, plus heart of gold. Seeks pretty, sexy partner, 25-35, to share life's joys. Non-smoker preferred. Photo, please. NYM T775.

Worth The Risk!—Very pretty, slim, Jewish widow, 40, seeks divorced or widowed man for marriage. Photo. NYM T783.

Tall Striking Blond—Ivy League attorney, 30, spends "spare" time at movies and museums, working out, and enjoying good conversation with friends. Am interested in meeting tall, very attractive, professional man, 30 to early 40, hard-working and fun-loving. Photo, please. NYM R133.

Herpes The Rub—Evolving snuggler, 42, successful, tall, lean, handsome LI man, seeks smokeless female, kindred spirit, to leaven a hug. Photo, please. NYM S249.

Attractive Stockbroker—With valuable assets. Female 37, brown-eyed brunette, slender, sensitive and sexy, unlimited portfolio of interests, movies, theater, sports, cooking, dancing and laughing. In the market for attractive male, 35-50, interested in a share of the above and a blue-chip relationship with long-term dividends. Photo/bio/phone. NYM S250.

Elegant, Mature, Artistic—Woman with homes in Manhattan and Mexico, seeks attractive, resourceful man who loves music, travel the arts (and can afford them). Let's discover a warm, wonderful future together! NYM S251.

Very Attractive European—Bright, educated, with integrity, class and breeding, fair, tall, slender, warm, sensitive, sense of humor, sensuous, mother of young child. Seeks established professional/businessman, 36 plus, healthy, with balanced personality, varied interests, marriage-minded. Note/phone/photo. NYM S253.

Professional Male—37, Hispanic, seeks attractive, intelligent, sensitive female. Photo/bio/phone. NYM FF36.

Connecticut—Tall, attractive, professional woman, emotionally and financially secure. Seeks energetic, intelligent, successful man, 55-65. POB 4481, Hamden, CT 06514.

Slightly Irreverent Wall Streeter—Jewish lady, Manhattanite, 5'5", 25, articulate, athletic, Seeks Mr. Soul mate.NYM S245.

Attractive, Warm, Intelligent—Southern CT, Jewish lady, mid 40's. Enjoys classical music, theater, travel, conversation, laughter, love, life. Seeks male counterpart. NYM S246.

Fabulous Female—39, pretty, vivacious, refined, seeks fun-loving man of quality, to share downhill skiing, tennis, other joys of life and relationship. NYM T784.

Very Pretty Established Professional—Female, 34, non-smoker, slim, physically active, fun-loving, seeks same in unencumbered Jewish gentleman, 34-45, to share cultured interests, outdoors and old fashioned relationship. Be honest. Note/phone/photo. NYM T776.

Executive, 32, Jewish—Good-looking, athletic, new to NY, seeks bright, attractive woman, any faith, for a happy and enduring relationship. Photo, please. Will reply with one if desired. NYM S254.

Seeking A Cure?—Jewish MD, 25, is looking for a woman who enjoys all NYC offers. Phone/note. NYM S255.

Just Can't Toot My Horn—Like everyone on this page, but I can say I love life and want to share it with you. Non-smoking, non-drinking, gentleman, 48-60. Photo/note/and phone. NYM T777.

Attractive, Blue-Eyed Blond—Energetic, independent, 29, loves sand and snow. Seeks good-looking, secure, Jewish man, 28-38, with strong personality/fun-loving spirit. Photo/phone. NYM T778.

This Is A Test—Name your 3 favorite records, movies, restaurants. Best answers receive reply from great-looking, successful, Manhattan man, 27, good luck. Photo/phone. NYM T779.

Emancipating Father— Of two maturing females, successful exec, 50's. Likes skiing, music, travel, dining, beaches. Seeks giving, affectionate, trim lady, 30's-40's, to share good times and more? Note, photo, phone. POB 341, Ho-Ho-Kus NJ, 07423.

Horses, Riding, Tennis—Skiing, city, country, share it with me. Lady, mid 30's, attractive, sophisticated, seeking male, at least 5'8, 170lbs., smart, 35. NYM FF37.

Attractive, Very Bright—Tall, lawyer who loves her job, books and travel, seeks considerate man, 32-46, with terrific mind. Note/phone. NYM S247.

Hot Stuff—Sparkling redhead, self-assured, very attractive lady, attorney, 33, 5'6", sexy, fun, caring, classy and bright. Seeks smart, stable, successful man with charm, wit and joie de vivre. Photo/phone. NYM S248.

Stop—Earthy, independent, naturally charming, adventurous, fit, attractive, humorous male, 30, (Jewish). Seeks like lady of character. Photo, please. NYM FF31.

Do You Like Good Food, Champagne—Music, laughter and romance? I'm a good-looking, 32-year-old, non-religious, Jewish executive. I'm successful, funny and truly a good person. If you are a woman in your 20's, really cute, slim but very shapely, we must get together. Photo/ phone/note. NYM T780.

Successful, Rather Handsome—Slightly elegant, quite tall and athletic business entrepreneur who likes basketball and ballet, fast dancing and slow dining, Pavarotti and The Pointer Sisters, van Gogh and The Village. Looking for a woman, 21-35, who is independent, strikingly beautiful, ambitious and intelligent. Photo, short note, please. NYM R135.

Usually Not Boastful—Very handsome, trim, articulate, NJ, Jewish male, 25, who's unpretentious, warm, educated and successful. Seeks a dynamic, interesting, slim and very pretty (!) professional working woman or advanced student, under 5'9", with an "up" personality and diverse interests, who also feels that this is an interesting way to meet quality people. In the spirit of "nothing ventured, nothing gained"—write! Photo. NYM T781.

Sensitive—Handsome, athletic attorney, mid 40's, looks 30's, loves the arts, music, seaside and reality. Seeks bright, huggable, attractive, slim, adventurous woman to begin it all again. NY/NJ. Photo. NYM R136.

New Orleans Lady—26, financially independent. Sassy but lacy. Seeks cayenne pepper, Cajun-style romance. Relocation incentive! Bio/photo/note. POB 552, Destrehan, LA 70047.

The US Open Is Over—And it's our time to take center court. Effervescent female, 5'7", very attractive, warm and affectionate 28-year-old, marketing professional enjoys tennis, travel, theater and more. Seeks secure, sincere, tall, successful man, 28-38, with good sense of humor. Note/phone/photo. NYM S258.

ANNOUNCEMENTS

Sabatino's/Boston: 8/14/85 6 PM—You answered my ad (7/29) on UN Plaza Hotel stationery. Didn't receive until 8/15/85. Try again. NYM T688.

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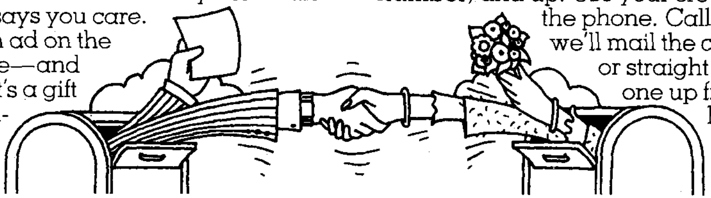

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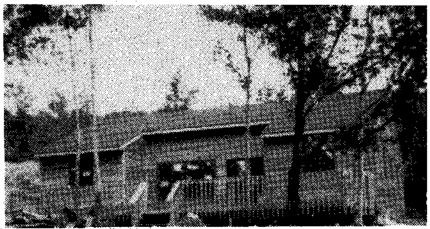
TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Rates effective with the January 7, 1985 issue:** one-time rate—$267.00 per inch; two-time rate—$238.00 per inch per issue; three-time rate—$220.00 per inch per issue; four-time rate—$203.00 per inch per issue. Long-term rates also available. Larger sizes available in increments of ¼ inch. **Extra $15 for NYM Box Number.** Complete rates available upon request. Check or money order must accompany ad order and be received every Monday for the issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0735. All ads accepted at the discretion of the publisher.



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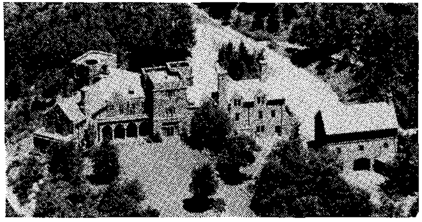

PRIVATE HUDSON RIVER ESTATE

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Leave NYC confident that home
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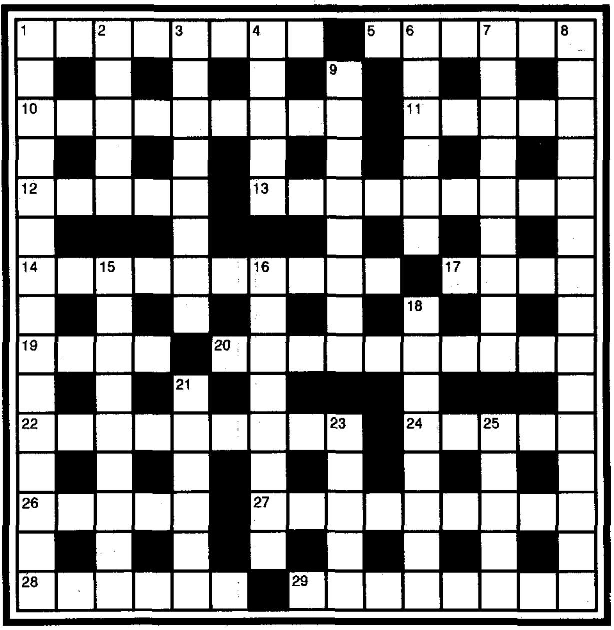
Excellent refs. Call 212-628-5295.

‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Bloomers on the field intimidate the fielders. (8)
5 Messenger discovers one among a company following a holy woman. (6)
10 Make sure his tables are turned. (9)
11 Town which would become capital if it lost capital. (5)
12 Less comfortable although the right love has returned. (5)
13 Dealers in fashion look amiss among manual workers. (9)
14 Rudders set unusually, indicating they are merchantmen. (3, 7)
17 Clean up the city. (4)
19 Something to wear got from the sales as he went to work.(4)
20 Dam a spring for the Scottish town. (10)
22 From Dover and the Tees he works on the docks. (9)
24 As a means of going up I get in the best player. (5)
26 Concerned with an objection about nothing. (5)
27 The winger he caught turned out for a place on the Thames.(9)
28 Coaches lots of coaches. (6)
29 Begin to have a meal without pastries. (6, 2)



DOWN

1 Immaculate although defensive at the wicket. (6-9)
2 Without one the servant has provided a drink. (5)
3 Tree which removes nothing from party and union. (8)
4 I enter a carriage fit for a king. (5)
6 It is not right if an amusement place does not start loudly. (6)
7 Provide a helping so that the craftsman had dinner. (9)
8 Academic success for writer in free school run by a different parish. (4, 11)
9 See 21.
15 Odd odes named for a tragic heroine. (9)
16 Complete although crudely done. (8)
18 Being in captivity the spy embraces the child. (8)
21 **and 9** Luther wrecked in a sinister island abandoned in a difficult situation. (4, 2, 3, 5)
23 Turn out for a team which has lost on going down. (5)
25 A princess and this group of stars make records. (5)

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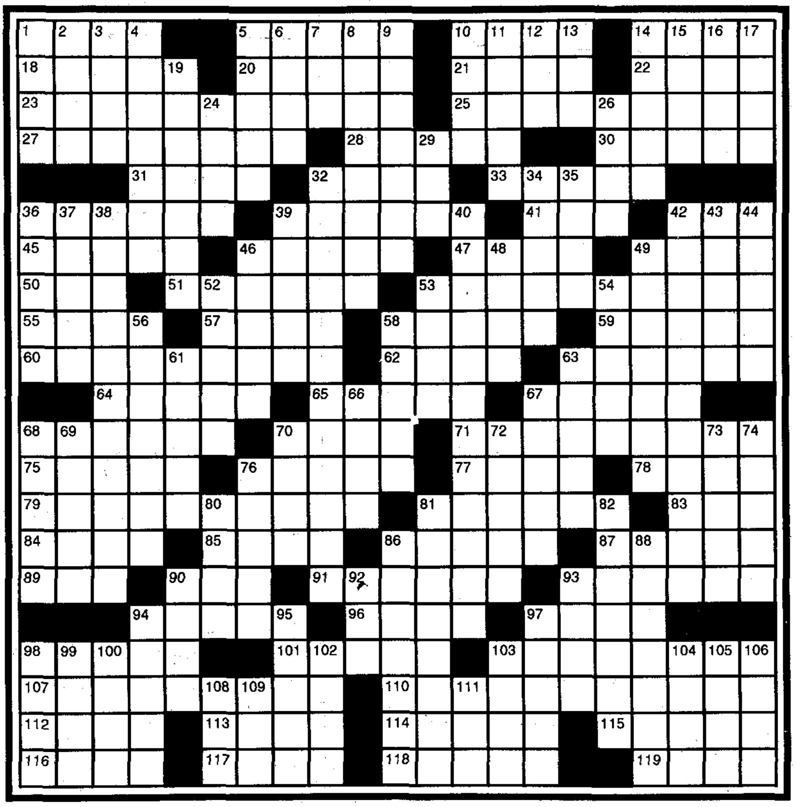
‘MOSTS’: ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 ——’acte
5 Scope
10 Nonsense song of the ’20s
14 Very much
18 Electromagnetic unit
20 Lizette or Della
21 Say it is so
22 Indonesian island
23 Largest (building)
25 Longest
27 Strutted
28 Tag
30 Apothegm
31 Citrus suffixes
32 “Look —— hands!”
33 Astound
36 Worst, as an excuse
39 Lowest part
41 Shoshone tribesman
42 Make haste
45 As —— (generally)
46 Aligns
47 One of Kipling’s “twain”
49 Tartan pattern
50 Cry from Scrooge
51 Copland namesakes
53 Oldest
55 Toward the mouth
57 Canterbury’s county
58 Facetious
59 Hepburn’s lily
60 Do it at reunions
62 “Thin Man” pooch
63 Delilah’s victim
64 Race assemblages
65 Fodder plant
67 Law of the Franks
68 Style of beard
70 Dream: Fr.
71 Outer layer of a cell
75 Over with
76 Apple utensil
77 Blueprint
78 After refer or exist
79 Tallest
81 Hungered after
83 Hebrew letter
84 1960 chess champion, and family
85 Feels remorse
86 Not the others
87 Old Greek coins
89 Inventor Whitney
90 Cowpoke’s assent
91 Flog
93 Kenya’s neighbor
94 Pastry chef
96 Congers
97 “Meet Me —— Louis”
98 Houston gridder
101 President of Syria
103 Leaving unmentioned
107 Largest (island)
110 Hottest (U.S.)
112 Prevaricator
113 Seaweed
114 Shaping tool
115 King’s bailiwick
116 Catch sight of
117 Sneak a look
118 Go onstage
119 Wd. parts

DOWN

1 Small lizards
2 Okinawa’s capital
3 Very, in Valois
4 Colleague of da Vinci
5 Comedian Johnson, et al.
6 Honey liquor
7 Panhandle
8 Sequesters
9 Renters
10 Mrs. Doe
11 Walled city of Spain
12 U.S. monetary unit
13 Reverential feeling
14 Dwell
15 Vesuvius efflux
16 Ancient ruler of Kiev
17 Run out of steam
19 Lowest
24 Kremlin rejection
26 Act the wrecker
29 Half a goof
32 Highest
34 Like oatmeal
35 Westernmost Aleutian
36 Part of AFL
37 “What —— mood I’m in . . .”
38 Greatest
39 Rodeo bucker
40 TV’s longest
42 Deepest
43 Composer Montemezzi
44 An Allen
46 Ringlet
48 “—— boy!”
49 Knot
52 As high as ——
53 Odds and ends: abbr.
54 Aborigine’s trophy
56 They practice girth control
58 Least caloric drink
61 Requisites
63 Rhone tributary
66 Eternally
67 Barrel strip
68 Fictional Beau
69 Tatum of films
70 Baseball’s “Schoolboy”
72 Fail to harmonize
73 Bawl out
74 Communications channels
76 Two-door car
80 Migration
81 Babylonian’s kin
82 Brightest
86 Machine pedal
88 Armed combats
90 Knitter’s buy
92 “—— under the haystack . . .”
93 Coll.
94 Oscar-winner Wallace
95 Stove
97 “She’s my Annie, —— Joe”
98 Give the glad eye
99 Tennessee’s flower
100 Kind of year
102 Most central state: abbr.
103 Will-——-wisp
104 Faulkner’s “As —— Dying”
105 Dickens heroine
106 Workout places
108 Lick up
109 Milwaukee product
111 Envelope abbr.



Solutions to last week’s puzzles appear on page 200.

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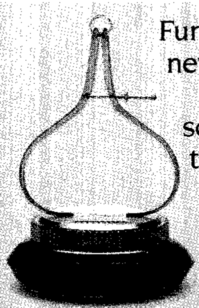

Fun is taking the all-new MR2 out to play. So much fun and so well thought-out, this mid-engine two-seater has won *Motor Trend's* Import Car of the Year Award.

Slide in and prepare to blast-off. Punch the accelerator and the tach snaps to the 7,500 rpm red-line while the Twin Cam, 4-valve-per-cylinder, TC-16 Electronically Fuel-Injected engine builds a sweet resonance behind you.

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The 45%/55% front/rear weight distribution created by the MR2's mid-engine design gives you superior balance for excellent road-holding ability. And four-wheel independent suspension, stabilizer bars front and rear, gas shocks with rack-and-pinion steering and light alloy wheels with performance radials give you cornering confidence.

MR2's interior adds to the experience by creating comfort and efficiency that puts nothing in fun's way. A 7-way adjustable driver's Sport Seat offers snug support. Full instrumentation is unobstructed. And special options include a moon roof and a startling AM stereo/FM/MPX stereo receiver with an auto reverse cassette.

MR2. Affordable and reliable because it's a Toyota. A winner for the same reason.

Take it out to play and just try to stop shouting, "the fun is back."

OH WHAT A FEELING!
TOYOTA

BUCKLE UP—IT'S A GOOD FEELING!

TOYOTA'S 16-VALVE, MID-ENGINE 2-SEATER
WINS MOTOR TREND'S "IMPORT CAR OF THE YEAR."
THE FUN IS BACK!